vogue

INCORPORATING
VANITY FAIR

PARIS OPENINGS II
NEW YORK FASHIONS
MARCH 15, 1936
PRICE 35 CENTS

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GRAND SALON OF THE NORMANDIE, WORLD'S LARGEST AND FASTEST SHIP



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The balanced perfection of a French Line crossing is easily explained. Consider our chefs, for example. . . . Artists in their own right, they find inspiration for their happiest inventions in the brilliant decoration and suave atmosphere of our ships (which average, by the way, only seven years in service). Officers and seamen . . . bred in the hardy tradition of the great Breton and Norman navigators . . . have spent long years of strict training and discipline . . . to assure your safe and speedy passage. And yet it costs no more to travel via French Line. Your travel agent will be glad to give you his expert advice, without charge. . . . It is advisable to make your reservations well in advance.

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THIS SPRING, WEAR

The Chesterfield in MUNRO TWEED

HERE is the perfect coat for a smart young woman this Spring. Its streamline silhouette is the one most sought after, its classic simplicity enhances its usefulness. You can wear this coat in town or country and always look appropriately dressed. Best's tailors it in Munro tweeds, the famous monotone Scotch homespuns with a character all their own. Velvet collar, real horn buttons, hand-made buttonholes, silk lining, hand-finished. Sizes 12 to 20.

49.95

MAIL ORDERS FILLED

This coat is available in these colors — navy, brown, dark green, black, wine, gray, beige, dark cherry, cruise blue, Marina green (turquoise) and in pastel blue, yellow, and cherry. In ordering by mail please give second choice of color wherever possible.

ACCESSORIES

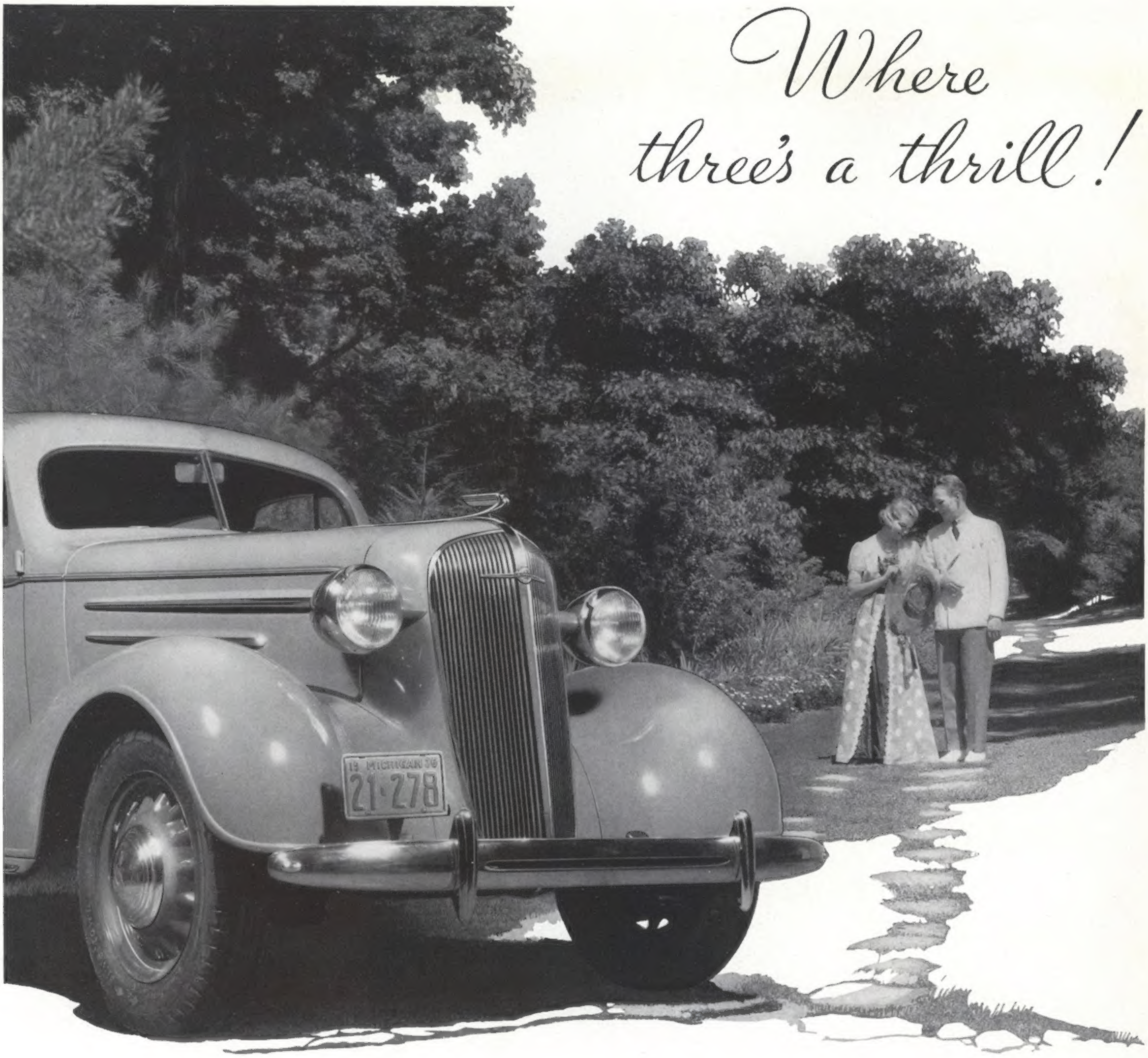
Stetson felt hat to match coat . . 7.95

Liberty of London hand blocked silk kerchief 3.95

Best & Co.

Fifth Avenue at 35th Street

FORBATH & REJANE



CHEVROLET The new Chevrolet is welcome where many another companion—*and many another car*—would not be welcome at all. Because it manages to meet every mood and motoring desire of its owners in such a completely satisfying way. Do they want a burst of speed, *with economy?* Its High-Compression Valve-in-Head Engine supplies that as no other power plant can or will. Do they want one hundred per cent motoring safety? That is furnished by its New Perfected Hydraulic Brakes and Solid Steel one-piece Turret Top. Do they want perfect comfort of riding, of driving, of air-conditioning? Its improved Gliding Knee-Action Ride*, Shockproof Steering* and Genuine Fisher No Draft Ventilation give comfort beyond compare. The new Chevrolet for 1936 is the only car in its price range that has all these desirable features. It's *the only complete low-priced car.* And that is why we say a man, a maid and this beautiful motor car form one instance *where three's a thrill.*

CHEVROLET MOTOR COMPANY, DETROIT, MICHIGAN

**Available in Master De Luxe models only. Knee-Action, $20 additional*

CHEVROLET

A GENERAL MOTORS VALUE

The only complete low-priced car

VOGUE
March 15th, 1936

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Vol. 87 No. 6
Whole No. 1528



PRINCE-PAAL

☆ *Joselito*—no more chic cape will make a veronica in this spring's breezes. The lining, to be kept starched and gleaming as a man's weskit, buttons into place. The dress and cape are of a new dull wool alpaca in that perennial pet of smart New Yorkers—navy blue! Designer original $125.

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

☆

Oh, there's something about a Sandal



A

• Presto! Your feet look and feel like subdebs in these Walk-Overs! Nothing smarter for town, sport or afternoon. New "dark accent" colors of suede. Patent. And British Tan calf, the exciting "high" shade—especially to set off gray. Unusual support because Walk-Over knows how to handle a sandal to make it really fit. Try a pair today.

• On the model: LARUE. Dubonnet, blue, black or white bucko. Patent. British Tan calf. Square toe and heel.$8.50.

A—ACCORDION. British Tan calf. Patent or white suede. Square toe and heel.$8.75.

B—SANDRA. Blue, brown or white calf. Patent.$7.50.

C—RAMONA. Patent or white kangaroo suede.$8.50.

Prices slightly higher West • Other Walk-Overs from $6.85 up.

B

C

Walk-Over

510 FIFTH AVENUE • NEW YORK
PARIS: 15 Avenue de l'Opera • LONDON: 372 Oxford Street, W. 1.

COSTUME BY DEL MONTE-HICKEY.



ARTHUR O'NEILL

COURTIER'S CAPE of Safari brown Alaska sealskin. Mark it well because fur capes are having a tremendous vogue with suits. Cut with a beautiful slimness through the shoulders and with a new, square saucer collar. Sweeps into a flare—to wrap about you as you face into the March winds. Soft, silky pelts of the rich Safari brown—chic contrast to the gray menswear beneath it, 395.00 FUR SALON, FOURTH FLOOR Double-breasted menswear suit with a custom-look about the shoulders and lapels, 55.00 FIFTH FLOOR *Mimosa* hat and gloves—important sunny color note. In our special English suedes. New forward beret with feathers, 12.50 Hand-sewn slip-on gloves, 5.95 MAIN FLOOR

BONWIT TELLER FIFTH AVENUE AT FIFTY-SIXTH STREET • NEW YORK

SHEER UP

with Myth and Sheerio

Two sheer stockings, with the beauty that merits smiles! Myth, for dressy daytime (it wears and wears and wears), Sheerio, a bit sheerer, for afternoon. And, cheer up, both of them are only $1.15 the pair.

Van Raalte

295 Fifth Avenue, New York

"because you love nice things"



PRINCE PAAL

TO THE LADIES . . SPRING DAY DRESS IN CUBIST PRINT WITH LINGERIE KERCHIEFS . . ALSO IN BLACK OR NAVY BLUE. 75.00

Charm of a moulded silhouette under a costume complete in

Lastex

REG. U. S. PAT. OFF.

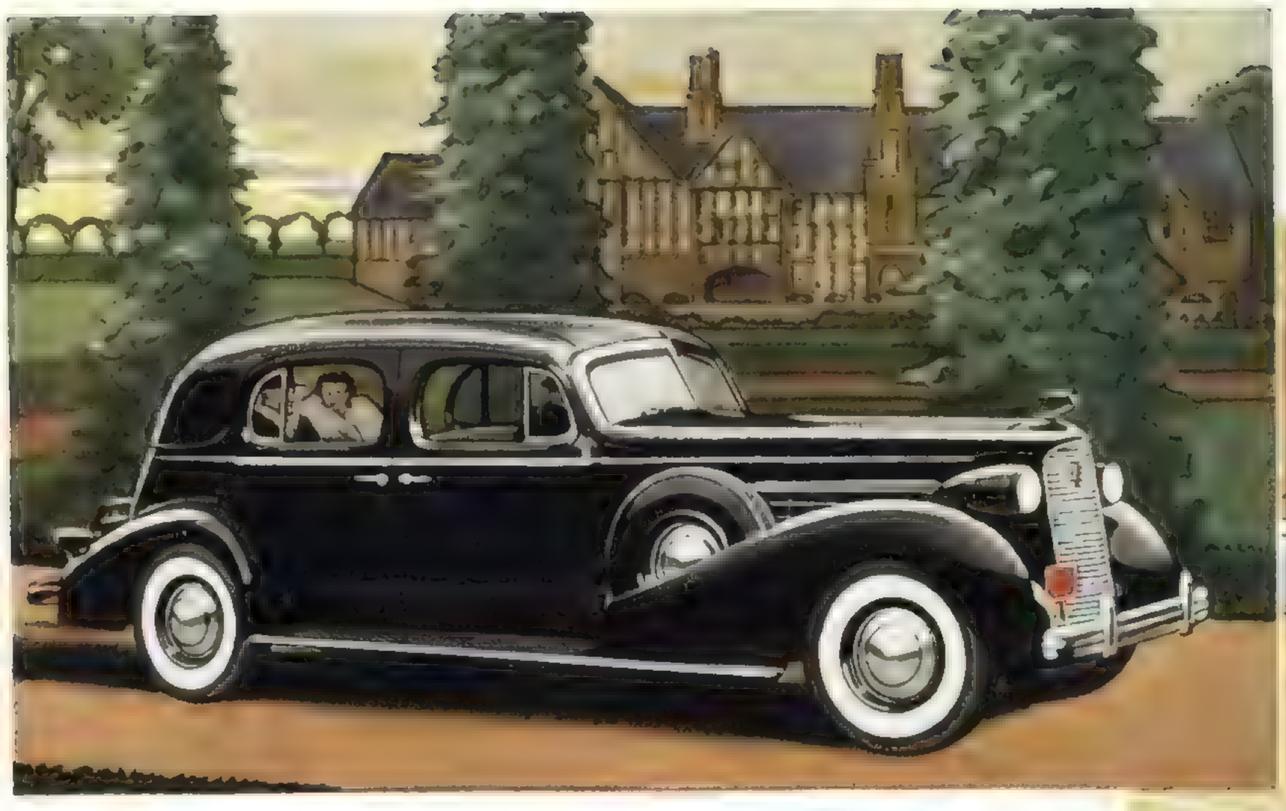
THE MIRACLE YARN
THAT MAKES THINGS FIT



Not a prophesy, not a portrait, but a photograph of a lady fittingly and comfortably clad in "Lastex" from her satin skin out — and that means foundation, panties, slip, hose, shoes, dress, and bag. The two-piece dinner ensemble with belt and cape, worn with flowers or clips, was designed by Madame Sydonia and comes in Mousseline de Soie, black or dozens of colors. "Lastex," you know, is used to make any woven or knitted fabric stretch and cling to suit the figure or to impart fascinating effects to materials. This Vassarette all-in-one foundation, upon which the whole silhouette depends, is just about the last word in control and comfort in the modern manner. It is only one of a dozen different Vassarettes, all made with "Lastex," each for a definite figure type. You will find them at the better stores everywhere, in good company with a host of other items of apparel made with benefit of The Miracle Yarn. "Lastex," 1790 Broadway, New York.



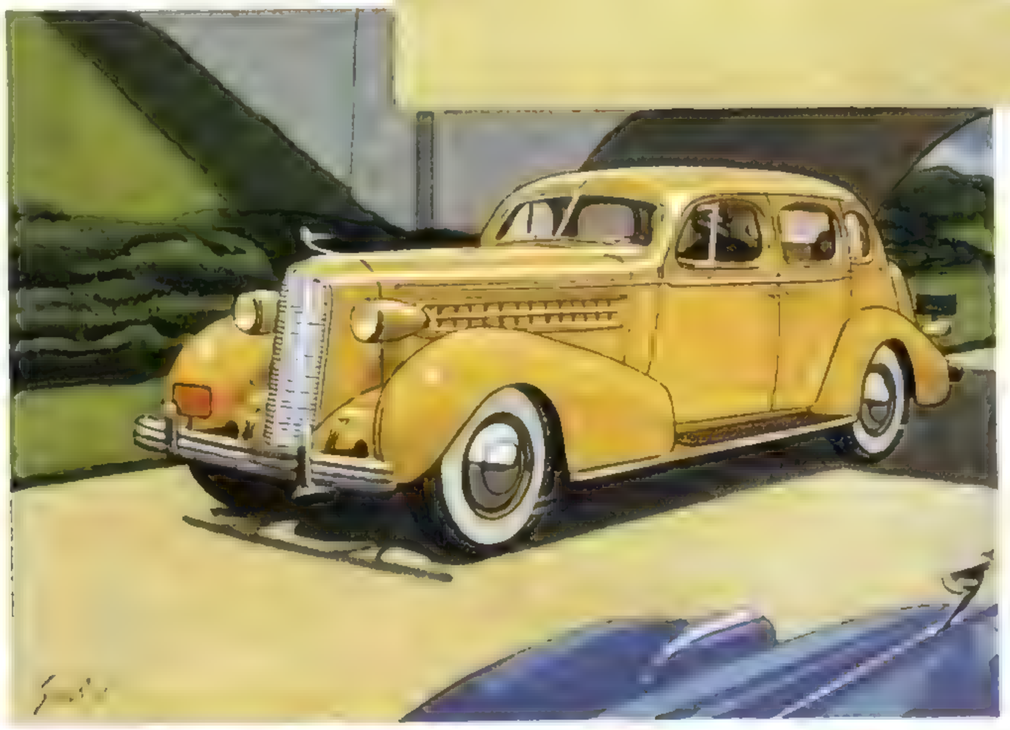
Underneath it all..A VASSARETTE



The Cadillac-Fleetwood Formal Sedan, $3395

The La Salle Coupe, $1175





The Cadillac • Series 60 • Touring Sedan, $1695



It takes only a moment to write glowingly about motor car quality—but it has taken three decades to produce the unmistakable proof of quality which a Cadillac product reveals in every mile it runs. ' ' ' Perhaps the closest approach to an explanation of the greater sense of well being which is enjoyed by the owner of a car from the Royal Family of Motordom, is found in the fact that Cadillac has never lowered its shield. ' ' ' Others have had their ups and downs—gravitated from one class to another—catered to current caprice—sought larger markets by compromise—but Cadillac has held fast. ' ' ' It is literally true that each year's Cadillac has surpassed its predecessor—it is literally true that the current cars in the Royal Family of Motordom are closer to perfection than any which have gone before. ' ' ' Cadillac has remained steadfast—only signalizing the greatest year in its history by starting its prices at the lowest point in more than two decades.

LA SALLE $1175

CADILLAC $1645

CADILLAC FLEETWOOD $2445

The Royal Family of Motordom

Prices list at Detroit, and subject to change without notice. Special equipment extra. Available on G.M.A.C's new 6% Time Payment Plan. Every model a General Motors Value.

Simplicity leads the mode



Coat guide *Choose* simple, softly tailored lines that fit to perfection. No fussy trimming! Let lovely Forstmann fabrics speak for themselves.

Wear highly individual Forstmann colors. For instance, the Pecanut brown coat illustrated. Or one of the flattering Forstmann blues or greys. For country, wear Forstmann tweeds.

So important are fabric and line in this simple, softly tailored mode that the best makers of women's clothes are using Forstmann Woolens almost exclusively. Made especially for women's clothes, these woolens have the softness so essential to slim, perfect-fitting lines and the tenacious firmness so vital to fine tailoring. Thus they combine supreme style with sturdy, serviceable qualities. They don't stretch, sag or fade . . . require little pressing. Your favorite shop will show you the new Forstmann Woolens in costumes and by the yard. Forstmann Woolen Company, Passaic, New Jersey. *Sales Office:* Empire State Building, New York City.

Forstmann Woolens

© 1936, Forstmann Woolen Co.





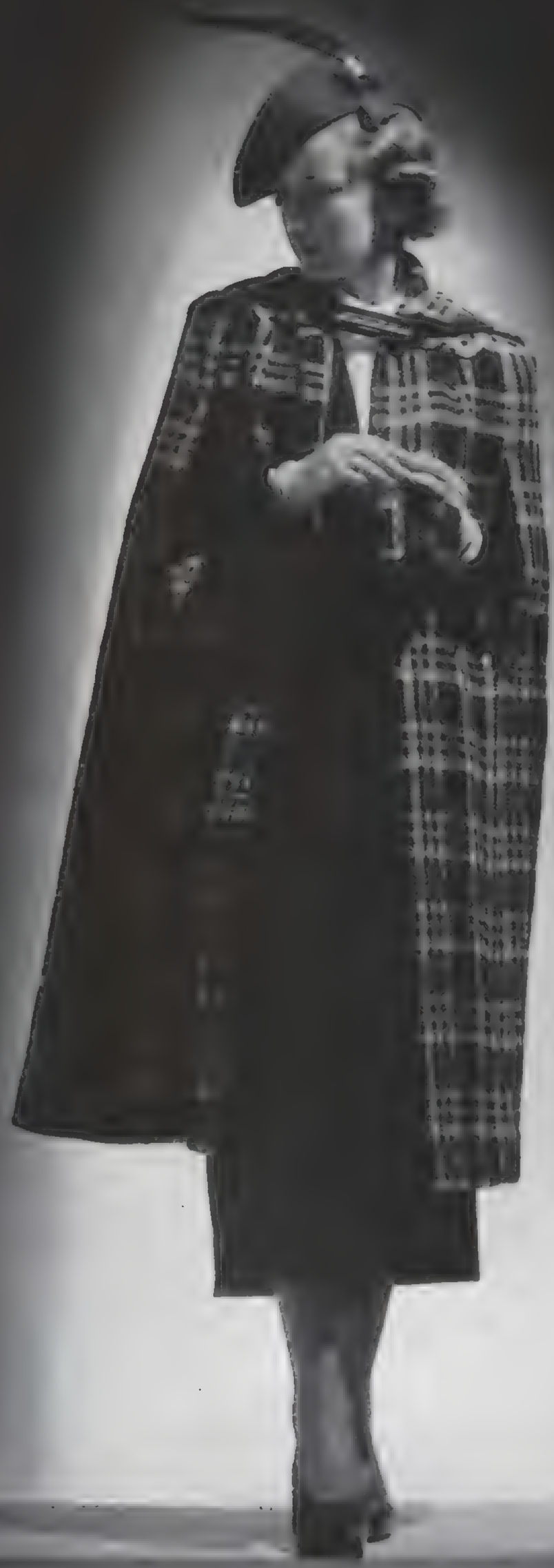
THIS is *the* white hat — and we're going to wear it with tailleur or ensemble. It's by that clever modiste, *Violette Marsan* of *Place Vendome*, and it arrived just in time to catch this issue of "Vogue." Our perfect copy at $15, in white Toyo (paper panama) will be ready when the magazine is published. Our collections of Paris models include the new "picture" hats by Caroline Reboux and Schiaparelli — they're news, too.

JOHN WANAMAKER · *In Both Stores* · NEW YORK and PHILADELPHIA



. . . FORTY-TWO EAST FORTY-NINTH STREET, NEW YORK CITY . . .

I. MAGNIN & CO.
SAN FRANCISCO — LOS ANGELES



From the Paris openings, the plaid cape, to be worn with tailored suits

AT GOOD SHOPS EVERYWHERE

Chang Tu



woven of Du Pont Rayon

DUPONT RAYON REG. U.S. PAT. OFF.

The colony who make smart places smart, salute the newest fabric woven of Du Pont's new thick-and-thin Rayon. From this creative yarn come Chang Tu's stria riffle, cool buoyancy, pure drape, more than excellent dry cleanability. *** Both jackets have the new puff shoulders. Cartwheel dots are embroidered. Navy with white, blush pink, or jewel blue; summer brown with maize. Sizes 10 to 20 . . . A Fabric by William Rose

DU PONT RAYON COMPANY, 350 FIFTH AVENUE, NEW YORK CITY



Forbath & Reiane

henri Bendel inc

Radiant Spring nights will find you rising to their demands in this vivacious gown..with its black organza panels flowing gracefully over a brilliant hand-blocked print. From the Debutante Salon collection created by Henri Bendel for immediate wear.

TEN WEST FIFTY-SEVENTH STREET ⚜ NEW YORK

ARDEN

PRESENTS

Coiffures created from sculptures by Leonardi!

Elizabeth Arden introduces a radically new technique in coiffure. Miss Arden has engaged the sculptor Leonardi to direct her Salon de Coiffure in New York!

First, Leonardi makes a mask of your face and head and then arranges various coiffures that idealize your features. Because Leonardi combines the sculptor's knowledge of line with a flair for catching and emphasizing the keynote of a personality, his creations achieve an individuality of style that gives tremendous distinction.

And the best part is that the client may sit and watch Leonardi try various effects before she approves the one that is most flattering. This new technique affords a chance "to see ourselves as others see us"—to stand off and study ourselves critically and try the effect of several arrangements before sitting for the actual coiffure!

Elizabeth Arden

691 FIFTH AVENUE • NEW YORK CITY

CHICAGO, *70 East Walton Pl.* • BOSTON, *24 Newbury St.* • HOLLYWOOD, *3933 Wilshire Blvd.* • WASHINGTON, *1147 Connecticut Ave.* • PHILADELPHIA, *251 South 17th St.*
LONDON: *Elizabeth Arden Ltd.* • PARIS: *Elizabeth Arden, S.A.* • ROME: *Elizabeth Arden, S.A.I.* • BERLIN: *Elizabeth Arden, G.m.b.H.*
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Original

DESIGNED AND MADE IN
OUR OWN WORK-ROOMS
SAKS FIFTH AVENUE

THESE SKETCHES FOR A TROUSSEAU WILL BECOME, EVENTUALLY, SAKS FIFTH AVENUE "ORIGINALS" PART OF A LARGE COLLECTION OF FINE CLOTHES THAT ARE DESIGNED AND MADE IN OUR OWN WORKROOMS — CLOTHES THAT IN THE TRUE MEANING OF A MIS-USED WORD ARE EXCLUSIVE. NEW YORK • CHICAGO

Gems FROM THE *Paris* BAG COLLECTIONS

. . . . . AND NOTICE, EACH ONE CLOSES WITH

KOVER-ZIP, THE INVISIBLE SLIDE FASTENER





We join hands across the sea...and achieve a climax in fashion. Direct from the Paris bag collections we bring you these thrilling new fashions . . . a bag for every mode. The bag with the window envelope handle, the tobacco pouch bag, the saddle bag, the bag with the secret flap pocket . . . every imaginable whimsy to delight your fancy and to complement your costume. And every bag with an invisible Kover-Zip slide fastener . . . the latest tribute to American inventive genius.

A. Decugis' polished pin Morocco bag $45.00

B. N. Grun's window-envelope-handle calf bag . . . $37.50

C. André Dallioux button-on arm handle bag $50.00

D. Francis Winter's polished pin Morocco with bracelet handle $55.00

E. Volokhoff's diced grained calf chain bag $50.00

F. Decugis' crepe saddle bag $40.00

G. Prana's cross-bow handle calf bag $65.00

H. A. Bouvier's diced grain calf bag $65.00

I. Decugis' spiked silk crepe bag $45.50

J. N. Grun's polished pin Morocco with market bag handles $35.00

K. A Francis Winter bag with metal window $55.00

L. Volokhoff's crepe dressmaker bag with shirring $75.00

M. Thérèse Hemsy's fez bag with chain handle $87.50

N. Grun's pig bag with novelty tab handle $35.00

O. Suviane's pig grain bag tucked for fullness $35.00

P. Thérèse Hemsy's calf tobacco pouch bag $95.00

Q. Roncy's soft calf bag with window envelope handle . . . $42.50

R. Cartier's pouch bag in calf $37.50

S. Volokhoff's crepe bag with crinkled trim $85.00

T. Cartier's petal top diced calf grain bag $35.00

U. Roncy's patent leather bar bag $42.50

V. A. Bouvier's streamlined pin Morocco bag $57.50

W. Nerson's calf bag with shirred frill $32.50

X. Cartier's scalloped calf bag $39.75

LINCOLN ZEPHYR



TWELVE CYLINDERS POWER THIS NEW CAR OF MANY-SIDED APPEAL

THE first person who bought a LINCOLN-ZEPHYR was the president of a railroad. A fair cross-section of owners reveals, also, eminent physicians . . . executives who travel much . . . society matrons with children of school age. Their reasons for buying this car are varied and practical. Underlying them all, typical of them all, is this: "It is a new *kind* of car. It offers a new kind of value!"

It is an unusual idea to place a 12-cylinder engine in a car of medium price. The engine itself is new. Designed by Lincoln, built by Lincoln, it is the culmination of years of research and experiment. It develops 110 horsepower. Because of its exclusive design; because of its great power and flexibility; because it pulls a car low in weight for its size, *owners are getting 14 to 18 miles a gallon!*

It is a *new* idea to streamline a car as fully as this car is streamlined. But the graceful, flowing contours simply grow out of the body structure beneath. Steel trusses form a rigid bridge over which steel panels are welded—top, sides, bottom. Six passengers, or one, are gently cradled in the framework, and poised forward of the rear axle. You ride near the center even when in the back seat.

It is a *new* idea, finally, to provide so much power, size, comfort in a car selling for $1275. But a conviction of the builder is that engineering experience, precision methods, and vast resources, applied intelligently, can do what otherwise could not be done. This car combines Ford ability to give great value at low cost with the Lincoln tradition to build without regard to cost. It does for the medium-price field what these other cars do for their own fields.

Learn, today, what outstanding value Lincoln has built into a car new in idea, new in *performance!*

PRICED FROM $1275

F. O. B. DETROIT

AVAILABLE IN TWO SEDAN BODY TYPES



I·MILLER GIVES YOU *Color* IN YOUR SHOE SILHOUETTES FOR SPRING



a



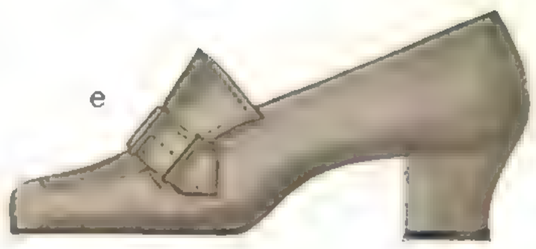
b



c



d



e



f



g



h

a — Majorca

b — Flamingo

c — Kentwood

d — Verona

e — Buckler

f — Madeira

g — Trotteur

h — Aurora

U. S. Patent Applied for on most of these patterns

Color for Spring! Much more than the first flash from a gay flower pot—it's the prelude to a blithe new era in fashion. And I. Miller anticipates the call for a bright touch of color in Spring shoes and accessories with crisp British Tan—with pussywillow gray—with shining navy and even fire-engine-red patent—all in a seemingly endless selection of "Costume-Right" silhouettes for swagger suit, town tailleur and dressy afternoon ensemble. Particularly featured are the new Hi-flat heels and the neo-classic square heels and toes. The smart black slipper, of course, holds its fashion appeal all the calendar 'round.

I·MILLER & SONS, INC. NEW YORK CITY, N. Y.
Stores and Agencies in Principal Cities, U. S. and Foreign Countries

I·MILLER *Beautiful Shoes*

IN CANADA Montreal: The T. Eaton Co., Ltd. Toronto: The T. Eaton Co., Ltd. Winnipeg: The T. Eaton Co., Ltd.

Kayser Fashion Pre-views

For dash and dare in gloves – witness these new O-Kays*– made in the U. S. A.

•Quirk your hat at a lively angle—clip a big, bright posy on your dress—and then, for final dash, pull on these O-Kay gloves! Kayser O-Kays are favorites for this gay, colorful spring—smartly ribbed on the outside, smooth as kid inside—and all made in the U.S.A. The O-Kay glove worn in the large photograph is stunning with a big ball button, at 1.00



•Light up—with gloves in candy pink or bottle green! O-Kays come in thirteen gay accessory colors, to match your brightest scarf or gayest hat. Notice the new rolled edge to this O-Kay above—and the carved button of wood. 1.00

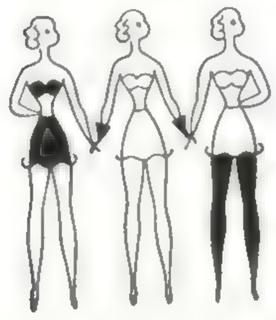


•O-Kay for your best date—a dashing gauntlet strapped and buttoned at the wrist. Like all O-Kays, it washes easily and wears longer than you'll ever believe. Lots of colors at 1.00

•Two pearl buttons—big as nickels—give these O-Kays a distinguished look for afternoon. With a black costume, try Kayser's lovely honey-beige. With grey, it's new to contrast a glove in russet brown. 1.00



MARTIN BRUEHL



KAYSER

Underwear • Gloves • Hosiery

At All Smart Shops

*TRADE-MARK

Feted English Complexions know only this Beauty Care



ONLY THE ENGLISH, perhaps, take beauty into account in the very offices of government — which is why the fortunate stranger bidden to the gay interlude of Tea on the Terrace at Westminster is often genuinely surprised.

Here dignified Members and Lords of Parliament pause for an hour to welcome some of the world's loveliest visitors. And here, too, is a valuable lesson in English beauty. For the grey old sunny terrace makes a perfect setting for such radiant, fresh young complexions that Government Itself needs pause to admire them! Complexions treated almost always with one of the loveliest, simplest beauty regimes possible . . . that developed by Yardley.

Would you learn it for yourself? A few paragraphs suffice to tell it . . . just as a few moments a day will make it yours.

First, a daily face bath with Yardley's exquisitely gentle English Lavender Soap must never be neglected. It's the best way to keep your skin clear, fresh and glowing.

Then a liberal application of Yardley's snowy English Complexion Cream . . . you'll find it entirely different from any other. (You may also use Yardley's Night Cream, as many Englishwomen do, if your skin is overly dry. And Yardley's Foundation, if you prefer a special powder base.)

Then, the finishing mist of Yardley's English Lavender Powder—a cosmetic treat so fresh and lastingly vital you'll marvel at its beauty power.

A few extra touches, if you wish them — but the main ritual of the English complexion has been accomplished. How wisely, you may quickly realize . . . for Yardley has placed these good things where you may find them at no great cost and very easily. Together with our famous bath things, cosmetics, toiletries and perfumes. In fine stores everywhere. Send for the new booklet No. V-3, "Beauty Secrets from Bond Street," to tell you more about them! Address Yardley & Co., Ltd., 620 Fifth Ave. (Rockefeller Center), New York City; 33, Old Bond Street, London; Paris, Toronto, Sydney.

Yardley's English Lavender — the refreshing fragrance that's like no other — in smart containers, priced from 45c to $35. Yardley's English Lavender Powder, in seven glorious shades including delicate English Peach and radiant Gipsy, $1.10. English Lavender Soap, 35c a tablet, large size, and English Complexion Cream, $1.10 ($2.50 for a triple quantity). For skins aged or dried by climate, Yardley's rich, retexturing Night Cream, $1.10, and Yardley's Foundation, in the pale-rose container, at 85c. Yardley's Cream Rouge, 85c, and Indelible Lipstick, $1.10.

YARDLEY'S ENGLISH LAVENDER

BY APPOINTMENT



JANE ENGEL SUGGESTS

MADISON AVENUE AT 80TH STREET NEW YORK



Crepe in navy, black, brown and gray with contrasting grosgrain $16.95

JANE ENGEL selections at the following stores:

BIRD-SPEAKMAN, INC.
917 Tatnall Street, Wilmington, Del.

DOROTHY WOODWARD, INC.
2460 Fairmount Boulevard
Cleveland Heights, Ohio

THE CHARLOTTE PARKER
1709 H St., N. W., Washington, D. C.

ADEM, INC.
111 Newbury Street, Boston, Mass.

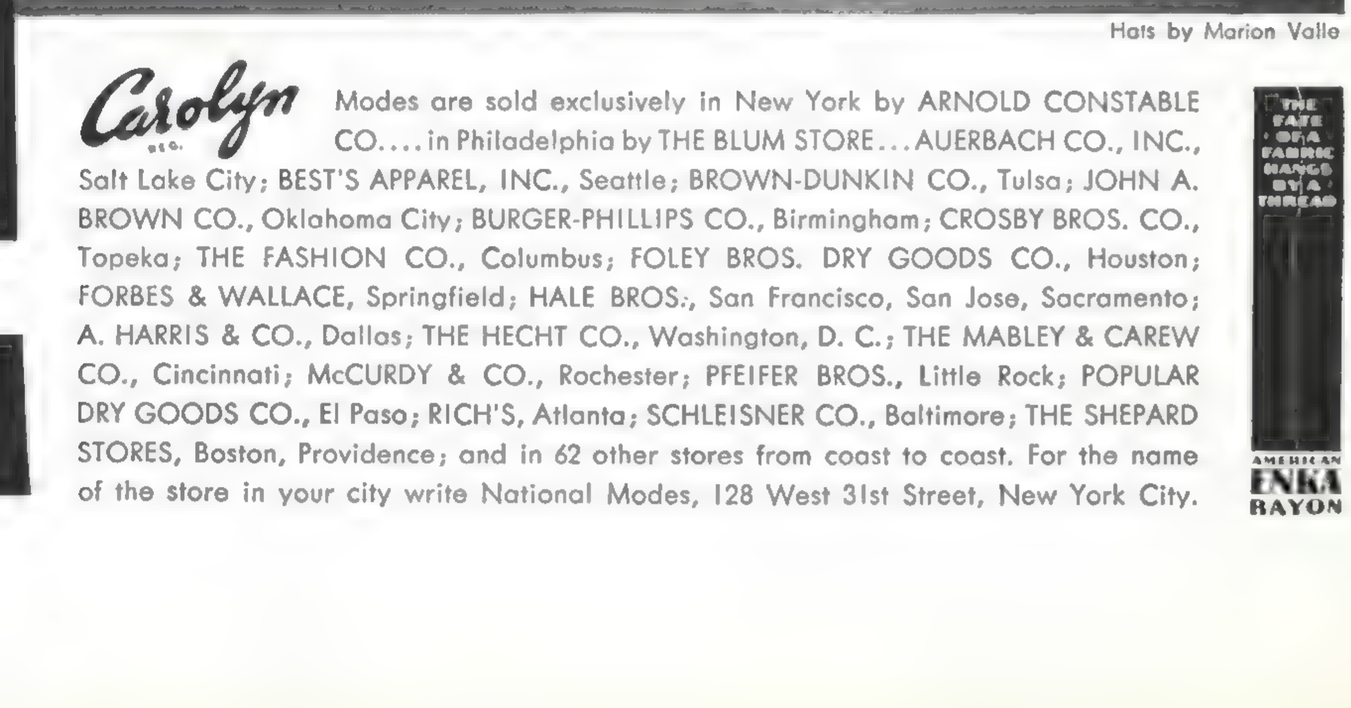
FRANCES NICHOLS
1316 Chicago Avenue
Evanston, Ill.

Carolyn presents Crepe Appeal of Enka Rayon



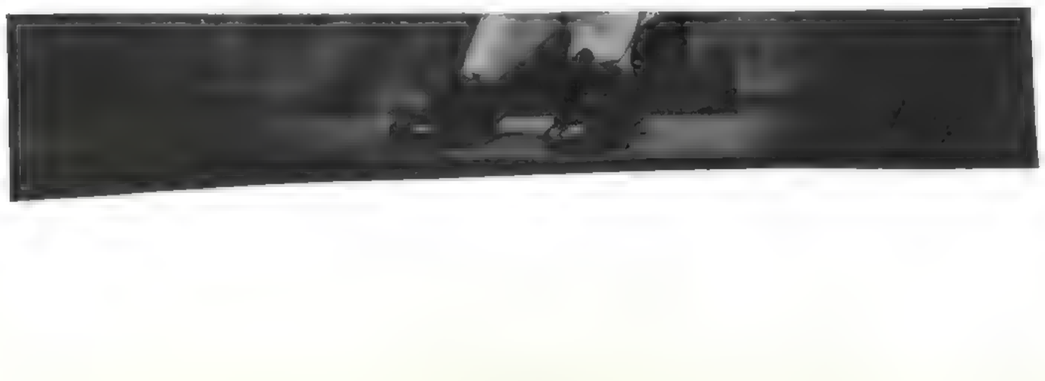
REDINGOTE WITH CREPE APPEAL DRESS AND WOOL COAT $19.75

CREPE APPEAL DRESS AND WOOL SWAGGER COAT $19.75



Hats by Marion Valle

PRINT SUIT IN CREPE APPEAL $16.75



Carolyn Modes are sold exclusively in New York by ARNOLD CONSTABLE CO.... in Philadelphia by THE BLUM STORE... AUERBACH CO., INC., Salt Lake City; BEST'S APPAREL, INC., Seattle; BROWN-DUNKIN CO., Tulsa; JOHN A. BROWN CO., Oklahoma City; BURGER-PHILLIPS CO., Birmingham; CROSBY BROS. CO., Topeka; THE FASHION CO., Columbus; FOLEY BROS. DRY GOODS CO., Houston; FORBES & WALLACE, Springfield; HALE BROS., San Francisco, San Jose, Sacramento; A. HARRIS & CO., Dallas; THE HECHT CO., Washington, D. C.; THE MABLEY & CAREW CO., Cincinnati; McCURDY & CO., Rochester; PFEIFER BROS., Little Rock; POPULAR DRY GOODS CO., El Paso; RICH'S, Atlanta; SCHLEISNER CO., Baltimore; THE SHEPARD STORES, Boston, Providence; and in 62 other stores from coast to coast. For the name of the store in your city write National Modes, 128 West 31st Street, New York City.

THE FATE OF A FABRIC HANGS BY A THREAD

AMERICAN ENKA RAYON

A large percentage of those who drive Oldsmobile Eights formerly drove cars which cost from three to twelve hundred dollars more. Invariably they say "I like my Oldsmobile better than any car I ever owned"

$810 and up, list at Lansing. Special accessory groups extra. Car illustrated is the 8-Cylinder Touring Sedan, $935 list.

OLDSMOBILE 8

"The car that has Everything"

KNEE-ACTION WHEELS • SUPER-HYDRAULIC BRAKES • SOLID-STEEL "TURRET-TOP" • BIG, ROOMY FISHER BODY • FISHER NO DRAFT VENTILATION
SAFETY GLASS STANDARD THROUGHOUT • CENTER-CONTROL STEERING • RIDE STABILIZER • 100-HORSEPOWER ENGINE • 121" WHEELBASE

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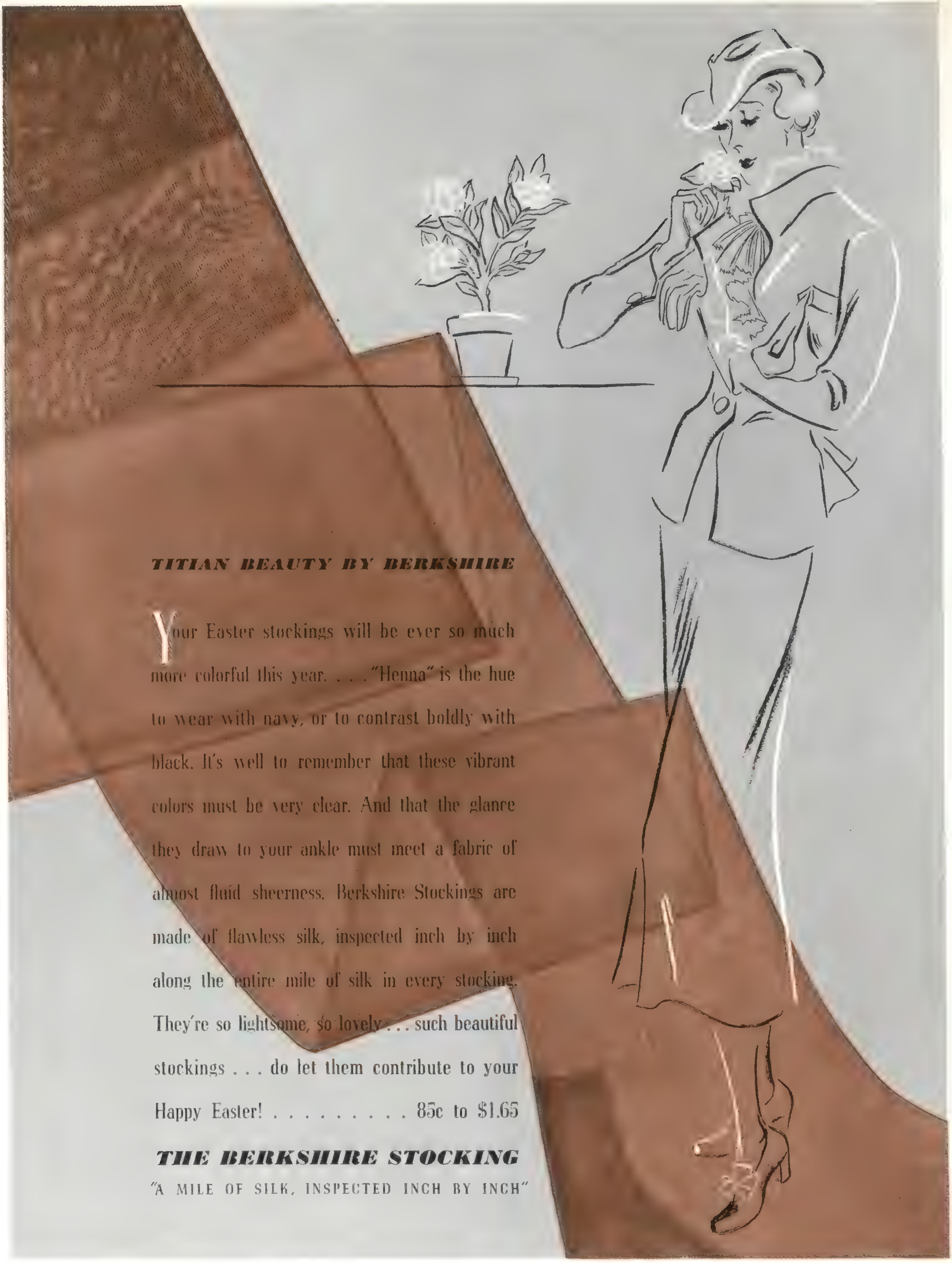
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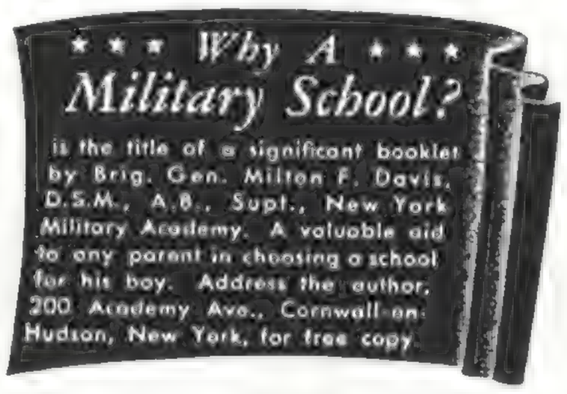
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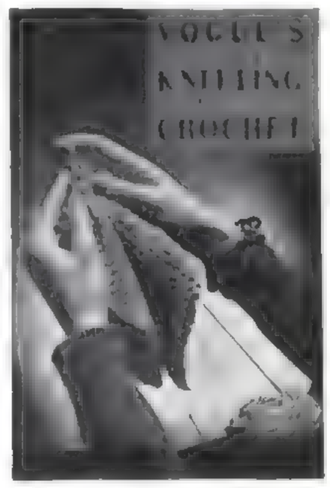
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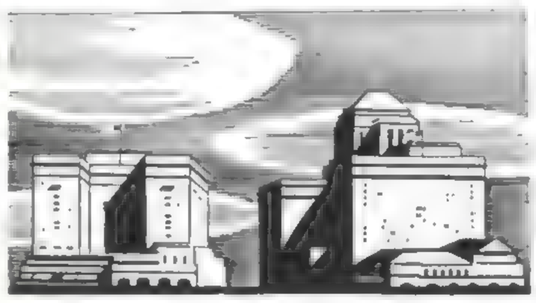
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AUGUSTA

Golf and tennis enthusiasts will be heading for Augusta, Georgia, from now until the middle of April. First on the list of major sporting events is the Fifth Annual Women's Invitation Golf Tournament from March 23 to 26. And during the same week is the Men's South Atlantic States Tennis Tournament, in which many of the high-ranking players will compete. Finally, Bobby Jones will make his one competitive appearance of the year in the Masters' Invitation Tournament to be held at the Augusta National Golf Club from April 2 through 5. "Impressive" is hardly a big enough word for describing the entry list in this event.

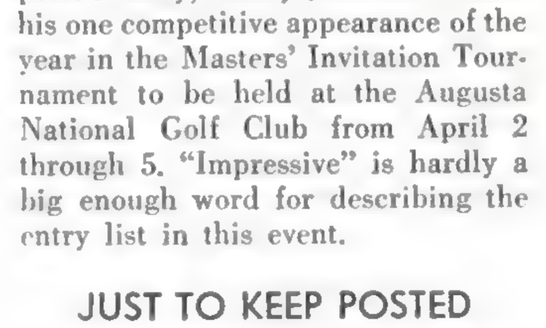
JUST TO KEEP POSTED

GOLF: Annual Spring Golf Tournament, Sea Island Golf Club, Sea Island, Georgia, March 18 to 21. Fifth Annual Mid-West Amateur Golf Championship, French Lick Springs, Indiana, March 27 to 29.

TENNIS: Annual Bermuda Tennis Championships, Bermuda Lawn Tennis Club, March 16 to 21.

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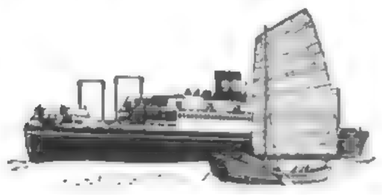


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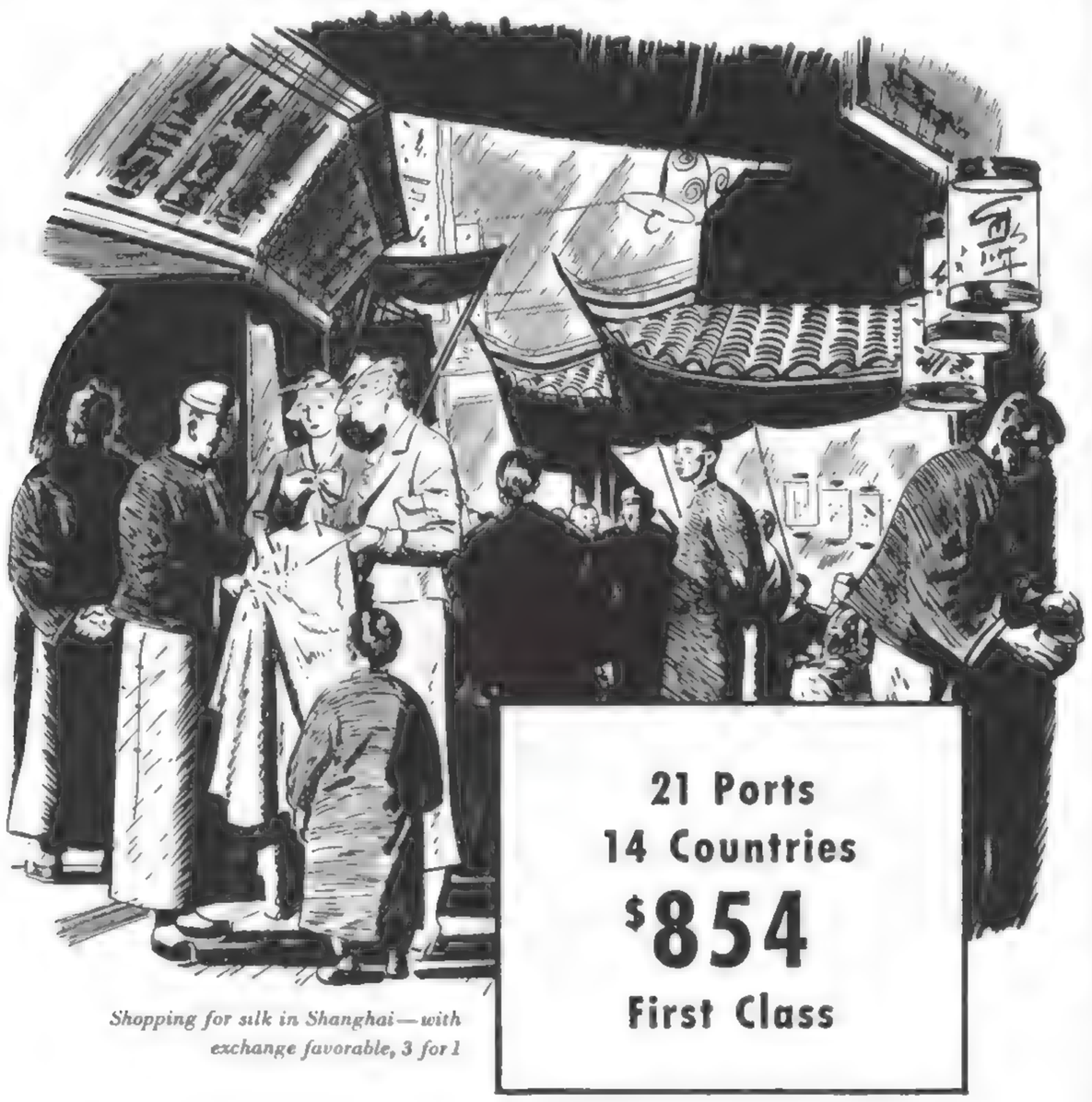
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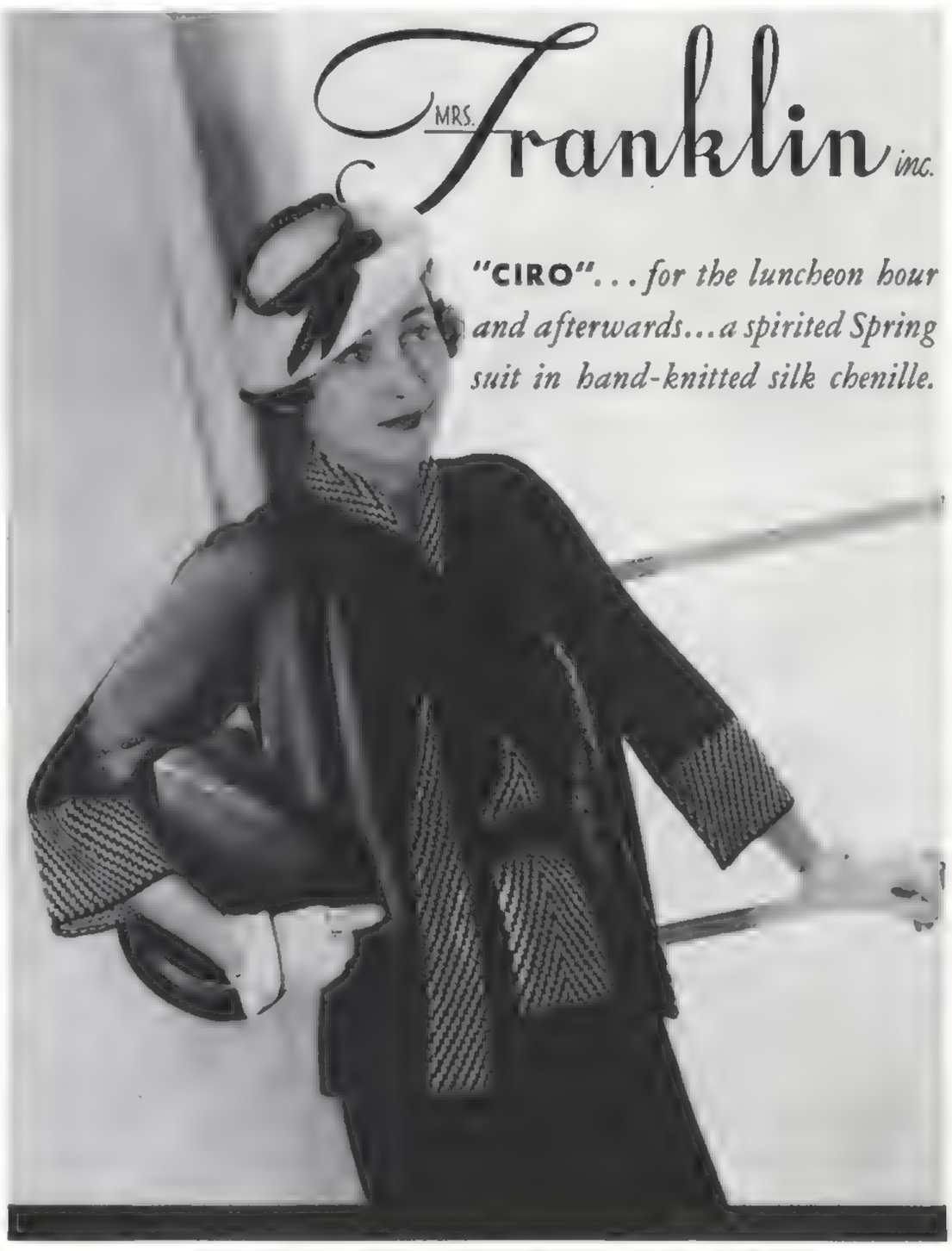
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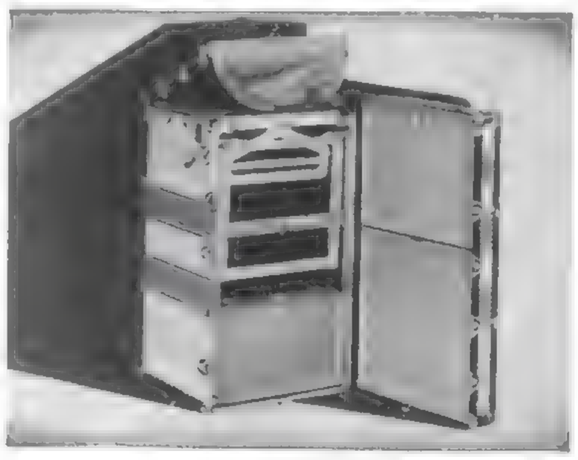


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Vogue Covers

Gauguin Complete



• If Gauguin has meant to you mainly Van Gogh chasing him down the streets of Arles, *The Moon and Sixpence*, and paintings of warm Tahitian beauties, then the new show at the Wildenstein Galleries is just what you need. There will be gathered there the first retrospective one-man show of Gauguin ever held in this country. It opens March twentieth and ends April twentieth. Covering all the periods of his development, it will show examples of his work in Brittany, Arles, the first Tahitian trip, the return to France, and the second Tahitian trip. It will be almost entirely a loan collection. The proceeds from the admission charge of fifty cents, except on Monday mornings when art students will be admitted free, will go to the benefit of the Penn Normal Industrial and Agricultural School of St. Helena Island, S. C. Some of the paintings will come from the collections of Mr. Gerald Brooks, Mr. George Gershwin, Mr. and Mrs. William Church Osborn, Mr. Adolph Lewisohn, Mr. and Mrs. John T. Spaulding, Mr. Josef Stransky, and Mr. Frank H. Ginn, of Cleveland.

Last Call

• We approve whole-heartedly of spring, for the most part, but it has one definite disadvantage; namely, that when it comes in, the hockey season goes out. We shall miss all our comrades of those wintry nights in the Garden; the wild-eyed bank clerks in the peanut gallery, who know every player, every play, the past (and future) record of every team; the cheerful and slightly intoxicated claques in the end sections, who make loud, derisive comments on every penalty; the ladies huddled in minks down below, the stenographers eating ice-cream in the upper reaches, all of whom agree as one woman that Dillon is pretty divine. We shall miss the deadly speed and grace of the players, the slither of skates and clash of sticks, the dull gleam of the ice, the peremptory bong of the bell. But especially we shall miss the cohort of little men in uniform who skate precisely up and down with shovels between the periods, while dance-music blares from the amplifier on high.

However, comrades, this is only the middle of March, and the best is yet to be. On March 15, the Rangers play the Americans; on March 17, they meet the Black Hawks; on March 19, the Americans take on the Canadiens; and then come the play-offs—on March 24, March 26, March 29, and March 31. This occasion ought to complete the final ruin of our vocal cords, but what are vocal cords at a time like this?

Among Those Sailing



• If you are the last person you know who has not been able to escape this winter, you can still go places. There has been such an overwhelming rush on the waterfront docks for the past two months that the cruising season has been extended through April. The *Statendam* goes out for an eleven-day sail on March 21, during which you can swim at the Porcupine in Nassau, go into port in Haiti and Jamaica, watch the gambling at the Casino in Havana, and return without any fear of finding ice-cakes floating in the Hudson. The *Lafayette*, leaving March 20, also takes a short trip of this sort, including a sight of the blooming acres of Bermuda Easter lilies. The *Peten*, the *Georgic*, and the *Empress of Australia* are planning leisurely seventeen- to nineteen-day trips to more distant hot spots on March 19 through March 21.

You can also catch a steamer which will drop you in England in time to watch the horses take off at Becher's Brook at Aintree on March 27. The *Berengaria* and the *Europa*, sailing on March 18, will just give you time to buy a rain-coat and a pair of Wellington rubber boots in London before getting the Grand National train to Liverpool; and there is always the hope of seeing another American win. John Hay Whitney, George Bostwick, J. B. Snow, Alvin Untermyer, and James Metcalfe all have entries.



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the town

Few people know that they can sail for South Africa direct from New York. The American South African Line operates the *City of New York* to Capetown up the east coast of South Africa to Mombasa. She sails from Pier 7, Busch Dock, Brooklyn, every four months and takes twenty-two days. We hear that the South African Minister in Washington has been inundated with questions lately about his part of the world because the advance-guard travellers are starting to go there.

Rockefeller Center Again



• The guides at Rockefeller Center have still another thing to point out – a new restaurant, the Café Louis XIV. It's on Forty-Ninth Street, in the corner once occupied by Henri Charpentier, and, again, it's a place dedicated to the serious business of dining well. Monsieur René Durand, who is responsible, has had long experience as host to smart New Yorkers, and you will profit by it if you stop in for luncheon, dinner, or supper. There is a gay little bar on a balcony, music on the street level, and tables with a view of Prometheus in all his golden splendour just below. Incidentally, while you are in Rockefeller Center, why not drop in to see some of the exhibitions now on view? There is, for instance, the first annual National News Picture Exhibition, in the International Building—an exhibition of the New York Society of Ceramic Art, in the Horticultural Hall. Macy's "Future House," also in the Horticultural Hall, is packed with new ideas in decoration. And there is an exhibition called "The Cellar Reborn," with models of thirty-six rooms, held by the American Radiator Company as a result of a competition at the Parsons School, in which students were given dimensions of actual cellars and asked to make them—by means of paint and ingenuity—into such extra rooms as game-rooms or aquariums.

Science Made Graphic



• The New York Museum of Science and Industry, in the R.C.A. Building, also at Rockefeller Center, recently opened its bronze doors to the public. Against a cream and deep blue, starkly modern setting are displayed man's achievements in science, as applied to the art of living. Exquisite models of ships describe more graphically than words the history of the progress of navigation. In the main hall, the Rocket rears its proud black and yellow head, and a series of models shows that the present-day stream-lined train resembles its ancestor even less than man resembles a monkey. The development of automobiles and the conquest of the air (you may test your skill as a pilot) are shown in the same unforgettable way. An installation of the Bell Telephone Company enables you to hear your own voice on the telephone; the Eastman Kodak Company gives a display of the history of photography; X-ray and radio exhibits fill the uninitiated with wonder and respect. Amongst the electrotechnology exhibits, a metal ring spins apparently unaided on a glass plate—but your small and scientific-minded son will probably be able to explain this phenomenon. The number of buttons that visitors can press, setting every conceivable piece of machinery in motion, is one of the chief charms of this museum; and if you don't take your offspring there at the earliest opportunity, it is downright cruelty to children.

French Cuisine

• New Yorkers who do not dine at all unless they are in Paris, may safely frequent La Chaumière, at 163 East Fifty-Sixth Street. Outside, La Chaumière is humble and quaint enough; but when you step inside and see the small, dark-panelled room, the tiny tables with checked cloths, the sizzling open kitchen at the back, and the rare bottles on shelves around the wall, filled with bright liquids and illuminated indirectly, you'll have to admit that your favourite Cheval Pie or Pot au Feu isn't a question of going to Paris after all. (Continued on page 46)

SEVEN-UP



If you yearn for Spring freshness for your winter-weary feet, put them ankle deep in gabardine, high-lighted with patent leather. And, if you are a rare one who has not heard of the far-reaching fame of how intelligently Shoecraft designs shoes in all sizes, especially 7's, 8's and up to 12, step immediately into this seven-eyelet tie. You'll be walking on clouds for the mere price of **12.75**

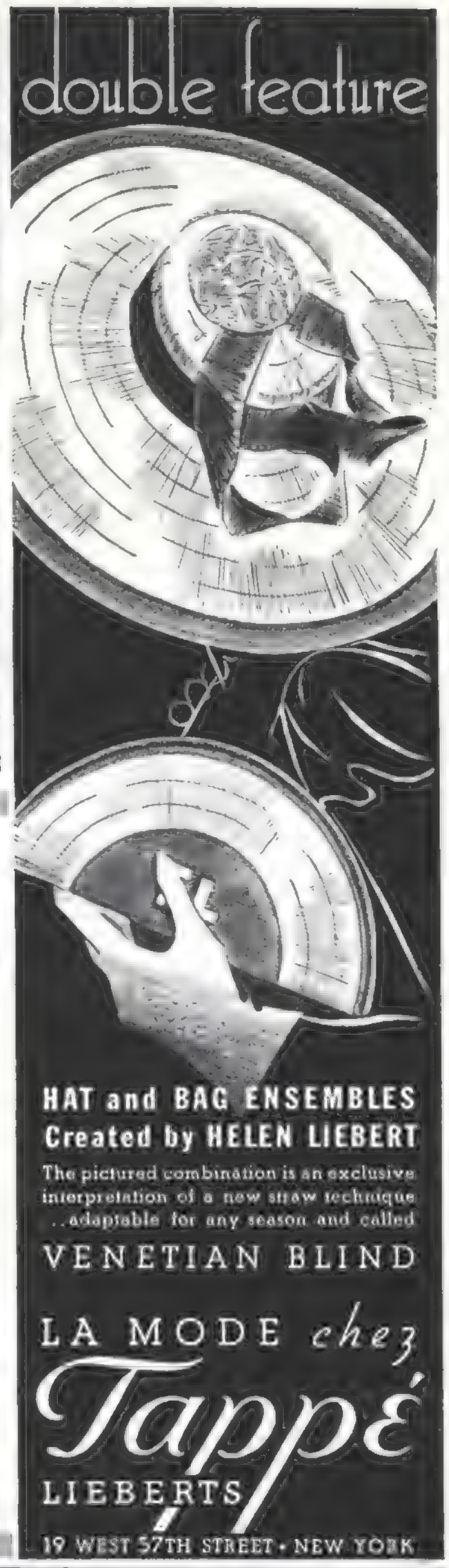
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VOGUE COVERS THE TOWN

(Continued from page 45) The master of La Chaumière is Monsieur Paul Massé, a *cuisinier* of infinite experience who has cooked in France, in Russia, in Vienna, and in Scandinavia. When he first came to America from Paris, he was for a time managing-chef of several of the Ritz-Carlton hotels. Now, at his own establishment, he greets his customers affably from the open kitchen, where he is always busy, over a thousand and one fires, working irresistible miracles of fine food. His son is Keeper of the Keys, to a well-stocked cellar of Burgundies and Sauternes, and also dispenses cheer at the unobtrusive bar just inside the entrance.

For the delights of an authentic "French restaurant," where the welcome is warm and the food unsurpassed, just do as you're told and step down off Fifty-Sixth Street into the inviting recesses of *La Chaumière.*

Movies and Music

• Every one is mad about newsreels, these days, and so the Waldorf-Astoria (which never misses a trick) is showing them on Sunday nights. You'll find them in the Sert Room, after an excellent program of concert music, to say nothing of an excellent dinner (*prix fixe* or otherwise). This seems to us a perfect way to spend a Sunday evening. A quiet, charming room, perfect service, the Waldorf's impeccable cuisine, delightful music, and, finally, a summary of the week's events on the screen. You can get home and to bed early, too—making it all an ideal prelude to another week of work or play.

Down-Town Hospitality

• Some night when you are in the mood to make your dinner an adventure, go down to Billy the Oysterman's, on East Twentieth Street. It has been in this somewhat remote location for years, while smart New York moved farther and farther uptown, and the streets below Twenty-Third grew more and more silent after six-thirty. Now one has the pleasant feeling of dipping into the past when one drives up to Billy the Oysterman's door, and the illusion is delightfully sustained inside, in the big *gemütlich* room with its enormous shining open grill across one end.

We need scarcely tell you that the food is very special—it would have to be, to bring so many people from the far corners of the city. They come in with an expectant look on their faces and settle down for an evening of solid enjoyment. The food is of the hearty, masculine variety—unbeatable fish chowders, a variety of fish, and steaks and chops of superlative quality. The drinks are as good as the food, and Billy himself (son of the original Billy) presides hospitably and delightfully.

Music on Fourteenth Street

• Another famous old restaurant with its own special flavour is Luchow's, down on Fourteenth Street. It is at its best on Sunday nights, when the big rooms, with their handsome dark woodwork and old-German air, fill up with people who come, not only for the really remarkable food (hearty and German also), but to hear the music. They actually listen, which is something of a phenomenon in New York, where dinner music is so often merely an accompaniment to conversation. The reason, of course, is that the music—with Edward Fink at the piano and a small string orchestra—is so well worth listening to.

Just Dancing



• Those who love dancing, just straight dancing themselves, with a good swinging band, a big floor, contests, and hostesses, and the dippiest-looking people dancing next to you, go to Roseland at Broadway and Fifty-First Street. You can't go there filled with notions of snobbery and the Persian Room, for the place is like a slummer's dream. It is pretty much of a dime-a-dance hall, but nowhere is the music juicier and more alive. If you are lucky, Fletcher Henderson, the black hero of practically all the great swing artists, will be leading one of the two bands.

From Hollywood Bowl

• It is quite a way from Russia to Hollywood, but California, not to be outdone in anything, has finally gotten around to developing a ballet of its own. New York *ballotomanes* will soon have a chance to discuss the technique of a lot of agile young people called "The Hollywood Ballet." They are giving a benefit at the Metropolitan Opera House for Roland Harriman's Boys' Club of New York,

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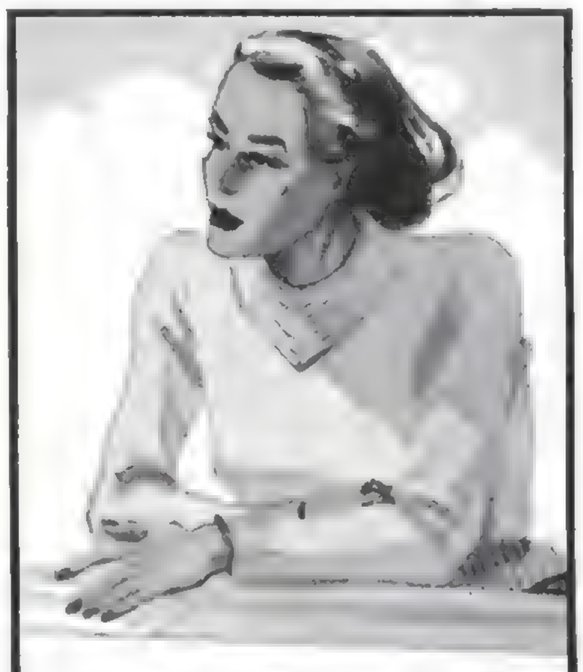
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VOGUE COVERS THE TOWN

on Monday and Tuesday evenings, March 23 and 24. They will do one ballet called "Hollywood" in the way they describe as a "glamorous but artificial atmosphere of motion-pictures." Others are "Prometheus, the Poem of Fire," an inspiring pageant to the music of the Fourth and Fifth Symphonies of A. Scriabin; "Happiness, the Fairy Queen," a fantasy bringing together the universal charm of Perrault's and Anderson's tales, to music by Tschaikovsky; "Valse Triste" with music by Sibelius; "Eternity" a symbolic interpretation of the music of Saturn from Gustav Horst's "The Planets;" "The Flight of the Bumble Bee," to the music of Rimsky-Korsakov; "Danse," a divertissement to music by Claude Debussy, and "Les Dentellières" (The Lace Makers), a pantomimic ballet to music from Josef Suk's "A Fairy Tale."

On Murray Hill



• You must know by this time that Susan Palmer's name is synonymous with good food, but do you know that you can get this good food at Town House, on Thirty-Eighth Street, as well as at her original Forty-Ninth Street restaurant? This Town House restaurant is a discovery for those who live in Murray Hill and also for shoppers below Forty-Second Street. The excellent lunch is well worth the short walk over from Fifth Avenue—as delicious, in fact, as the justly famous dinners. The room itself is restful and charming, with a gay little bar on a balcony-like section, and, at night, an accompaniment of very good music. Mrs. Palmer—who has been full of ideas and innovations ever since she started her first restaurant in Chicago, on the money put in as a lark one night by a group around a card-table—is specializing in cocktails based on some superlative vodka, which she learned about on a recent trip to Russia.

Friday Nights Out

• Hosts and hostesses are appearing all over town and generally making life more intimate at our favourite old night-haunts. Princess Laura Rospigliosi has inaugurated some very lively evenings at the Ambassador Hotel. You can stop in there any Friday for dinner or after the theatre and find Vincent Lopez playing, those successes of London, Jack Holland and June Hart, dancing, and all the flower-trimmed tables in the Trianon Room taken by interesting people.

Artist for Artist

• When you leave Carnegie Hall or the Met after a particularly lovely concert or opera, haven't you sometimes wished you could do something for the men in the orchestra pit—the brilliant, but unsung artists who have actually brought the music to you? Maybe you haven't—but others have. Hence the gala concert to be given by Mr. Albert Bagby (whose Musical Mornings have been a New York landmark for the last four decades) in the main ballroom of the Waldorf-Astoria, on the afternoon of March 17. The proceeds will go to the Music Lovers' Foundation — which gives pensions to musicians who have been distinguished, but can no longer support themselves, and helps their dependents.

At this concert, you'll have the opportunity of hearing such splendid (and altruistic) artists as Efrem Zimbalist, Lucrezia Bori, Dusolina Giannini, Editha Fleischer, Emmanuel List, Richard Crooks; and thus you can pay a debt of gratitude to all the less-celebrated ones whose music you have enjoyed in the past. Tickets can be obtained from Mr. Bagby's office, Room 1001, 424 Madison Ave.



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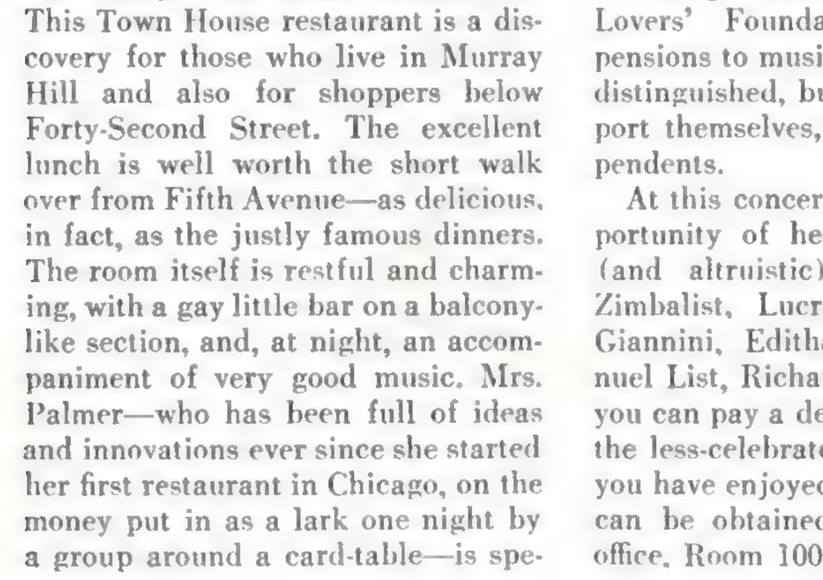


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SOCIETY

BIRTHS

NEW YORK

Harding—On January 6, to Mr. and Mrs. Charles L. Harding, junior (Marie B. Parish), of Glen Cove, Long Island, a son, Edward Parish Harding.

Horn—On February 3, to Mr. and Mrs. Fraser M. Horn (Betty D. Stoddard), a son, Louis Stoddard Horn.

Knight—On February 10, to Mr. and Mrs. Richard A. Knight (Dorothy Ledyard), a daughter.

Marsh—On January 11, to Mr. and Mrs. Norman J. Marsh (Cornelia Van Rensselaer King), of New York and Mount Kisco, New York, a son.

McAllen—On February 11, to Mr. and Mrs. Robert Gordon McAllen (Elizabeth G. Hun), of Princeton, New Jersey, a daughter.

Parker—On January 10, to Mr. and Mrs. Albert Parker (Jeanette M. Fox), a son, Albert Parker, junior.

Sage—On February 11, to Mr. and Mrs. Dean Sage, junior (Anne Tilney), a son, Sheldon Sage.

Shafer—On January 4, to Mr. and Mrs. Judson B. Shafer (Helene Gales), a daughter, Judith Judson Shafer.

CHARLOTTE, NORTH CAROLINA

Speir—On January 29, to Mr. and Mrs. Morgan B. Speir, junior (Marjorie Wilson), a son, Morgan Brower Speir, third.

FALL RIVER

Atwater—On January 26, to Mr. and Mrs. David Hay Atwater (Eleanor Bartlett), a son, Nathaniel Bartlett Atwater.

HOUSTON

Gerner—On February 4, to Mr. and Mrs. Ambrose Gerner (Rob Lee Wessendorf), a son.

Stewart—On January 10, to Mr. and Mrs. James Alexander Stewart (Dorothy Scott), a daughter, Dorothy Scott Stewart.

Thompson—On January 1, to Mr. and Mrs. Ben Thompson (Frederica Lykes), a daughter, Helen Kerr Thompson.

BIRTHS

LOS ANGELES

Davidge—In January, to Mr. and Mrs. George Gifford Davidge (Mary McArthur), a daughter.

Fredericks—In January, to Mr. and Mrs. John D. Fredericks, junior (Charlotte Rayner), a son.

Miller—In January, to Mr. and Mrs. G. Everett Miller (Dorothy Llewellyn), a son.

Thorpe—In January, to Mr. and Mrs. Spencer R. Thorpe (Lawton Hite), a daughter.

MONTCLAIR

Taylor—On January 7, to Mr. and Mrs. Phillip B. Taylor (Helen Patrick), a daughter, Janet Patrick Taylor.

MONTGOMERY, ALABAMA

Lanier—On January 21, to Mr. and Mrs. Clifford Anderson Lanier, junior (Minnie Louise Culver), a son, Clifford Anderson Lanier, third.

PHILADELPHIA

Geiger—On January 31, to Mr. and Mrs. William F. Geiger (Madeleine A. James), a son, Frederick William Geiger.

READING

Anewalt—On February 3, to Mr. and Mrs. Robert Anewalt (Jane Hoffman), a son.

Hoff—On February 10, to Mr. and Mrs. John Barbey Hoff (Sarah Nicolls), a daughter.

SAN ANTONIO

Ayers—On January 6, to Mr. and Mrs. Robert Moss Ayers (Florence Collett), a daughter, Florence Ayers.

ENGAGEMENTS

NEW YORK

Crane-Van Norden—Miss Rebecca Fox Crane, daughter of Mr. and Mrs. Clinton H. Crane, to Mr. Duncan Van Norden, son of Mr. and Mrs. Ottomar H. Van Norden, of New York and Greenwich, Connecticut.



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Fenno-Clark—Miss Elizabeth F. Fenno, daughter of Mrs. George K. Livermore and the late William E. Fenno, to Mr. Samuel Adams Clark, son of Mrs. Samuel Adams Clark.

Henderson-Jones—Miss Shirley Henderson, daughter of Mr. and Mrs. B. W. Henderson, to Mr. Samuel Blakewell Jones.

McComb-Sexton—Miss Marjorie McComb, daughter of Mr. and Mrs. Arthur J. McComb, to Mr. Dorrance Sexton, son of Mr. and Mrs. Herbert Bradley Sexton.

Morgan-Putnam—Miss Wendy Morgan, daughter of Mr. and Mrs. William Fellowes Morgan, junior, of New York and Mount Kisco, New York, to Mr. Sumner Putnam, son of Mr. and Mrs. Eliot T. Putnam, of Boston, Massachusetts.

Moss-Mellon—Miss Katharine Hazard Moss, daughter of Mr. and Mrs. Courtlandt Dixon Moss, of New York and Syosset, Long Island, to Mr. Charles Henry Mellon, junior, son of Mr. and Mrs. Charles Henry Mellon, of Convent, New Jersey, and Southampton, Long Island.

Phipps-Janney—Miss Barbara Phipps, daughter of Mr. and Mrs. Henry Carnegie Phipps, of Roslyn, Long Island, and Palm Beach, Florida, to Mr. Stuart S. Janney, junior, of Baltimore, Maryland.

Russell-Thompson—Miss Elizabeth Russell, daughter of Mr. and Mrs. J. W. Russell, to Mr. Albert Clifton Thompson.

Senior-Darlington—Miss Jean Senior, daughter of Mr. and Mrs. Frank S. Senior, to Mr. Robert Bixler Darlington.

AKRON

Eaton-Killinger—Miss Virginia Eaton, daughter of Mr. and Mrs. Hugh M. Eaton, to Mr. Perth K. Killinger, son of the late Mr. and Mrs. Killinger.

ENGAGEMENTS

Elderkin-McDonald—Miss Sage Elderkin, daughter of the Reverend Noble Elderkin and Mrs. Elderkin, to Mr. Frank McDonald, son of Dr. D. M. McDonald and Mrs. McDonald.

Looker-Jaycox—Miss Betty Ann Looker, daughter of Mr. and Mrs. Carl Looker, to Mr. Edward Van Kleeck Jaycox, son of Mrs. Edward La Forge Jaycox, of Beacon, New York.

McDonald-Whitman—Miss Virginia McDonald, daughter of Dr. D. M. McDonald and Mrs. McDonald, to Mr. William Hartzell Whitman, son of Mr. and Mrs. R. K. Whitman, of Alliance, Ohio.

Tompkinson-Fairbank—Miss Dorothy Tompkinson, daughter of Mr. and Mrs. T. B. Tompkinson, to Mr. Robert Fairbank, son of Mr. and Mrs. L. G. Fairbank.

Yeager-Paige—Miss Mary Jean Yeager, daughter of Mr. and Mrs. John L. Yeager, to Mr. John Wagner Paige, son of Mrs. D. King Paige.

PHILADELPHIA

Mackie-Johnson—Miss Marion Mackie, daughter of Mr. and Mrs. Norman Story Mackie, of Princeton, New Jersey, to Mr. E. Dudley Hume Johnson, son of Mrs. Charles Cooke Johnson.

Southworth-Gerstell — Miss Vivian Southworth, daughter of Mr. and Mrs. Irving Southworth, of Andover, Massachusetts, to Mr. Richard Gerstell, son of Mr. and Mrs. Arnold Gerstell, of Ardmore, Pennsylvania.

TORONTO, ONTARIO

Watson-Vehslage—Miss Patricia Ramsay Watson, daughter of Mrs. Gordon N. Shaver and the late Rolla B. Watson, to Mr. Frank Clinton Vehslage, son of Mrs. Ernest C. Vehslage, of Newark, New Jersey.

WASHINGTON, D. C.

Faust-Hero—Miss Gertrude Faust, daughter of Mr. and Mrs. Frederick De Courcy Faust, to Lieutenant Andrew Hero, third, U. S. A., son of Major-General Andrew Hero.







Soup Kettles FOR SALE



I KNOW a house where there is always lavender among the linens—and heirloom silver so lovingly burnished that it gleams like shafts of moonlight on dark pools of polished mahogany. It was in this house that I saw the old copper soup kettle standing at a window—ablaze with tulips.

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Clove-studded slices of lime or orange may well adorn the topaz-colored consommé Madrilène and croutons of puff paste are rightly added to the aristocratic mock turtle.

(Advertisement)

By Josephine Gibson

VOGUE

INCORPORATING VANITY FAIR

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MARCH 15, 1936

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THRUST IN THE HAIR OF THE HYDRA-HEADED LADY ON THE CURRENT COVER BY TCHELITCHEW ARE INTRIGUING HAIR-DOODADS THAT GERARD D'ALBOUY DESIGNED—VAST PETALLED POPPIES SCATTERED THROUGH TULLE SPIKES; POMPONS OF TINY VELVET FLOWERS ON A VEIL; FEATHER FRONDS ARCHING OVER THE SPANGLES. JOHN-FREDERICS HAS COPIED THEM, TO DAZZLE THE SPRING NIGHT

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VOGUE'S-EYE VIEW OF THE IMPORTS

Docking time. Out of the holds of Atlantic liners swing boxes of Paris imports. Vogue, telescope to eye, pierces the wrappings; picks out these high lights:

Under Alix's label: basques, peplums, gipsy skirts

Chanel: Redingotes, net evening dresses

Lanvin: Margot ruches, peplum suits, piped seams

Lelong: Shirred princesse silhouettes

Mainbocher: Tunics over pleats, petticoat ruffles

Molyneux: Stark simplicity, heady sashes, mauve

Patou: Sherbet-green and orchid union, shirring

Piguet: Banjo shoulders, dinner-capes

Rochas: Blizzards of piqué, saw-tooth edges

Maggy Rouff: Tunics, pushed-up sleeves

Schiaparelli: Josephine Bonaparte waist-lines

Vionnet: Folded shoulders, white by night

Worth: Flounces of pleats at evening hems





CECIL BEATON

Lord and Lady Charles Cavendish

Village by the Sea

by Constantin Alajálov

You probably all know Palm Beach, but I didn't. The sensation that first day at the station of lazy space, rustic and un-rushed, startled me: the low horizon, the flat country, the enormous expansion of sky, the continuous movement of the palms and their heavy shadows. It is a fabulous little village over which you can drive from one end to the other in less than half an hour and across which you can walk with a leisurely stride in less than ten minutes.

There is a feeling that everything is bleached, buried in violent greenery. The houses, white, pale ochre, washed-out Indian-red, are set in careful gardens, with only a few spots of flowers, and those lack fragrance. The green and blue of water gleam everywhere, with the ocean on one side, the lake on the other. Buzzards fly lazily in the air, and pelicans rush by in military formation.

The pattern of life is well organized, comfortable, polished, *bien soignée*. Patios and pools are the core of outdoor life. Every one gathers, as always, around the private pools splashed with bright coloured cushions and mattresses; men taking sun-baths, women almost never. They never bathe in the ocean and only rarely swim in the pools. They just drop into blue water and, after two or three casual strokes, float exhausted for a few minutes.

The daily round is unalterably loose-textured. People drop in for tennis, a cocktail or two, and stay to lunch outdoors. Dates are vague, and hostesses never know who or how many will be at their tables. Luncheons are therefore informal, noisy, gay.

Faces are natural, relaxed, and the laughter spontaneous. Every one looks better down there, with no trace of tenseness. I liked the casual feeling of life, fresh, lazy, and easy-going. No one bothers to be individual, imaginative. All are doing the same thing, seeing the same people, wearing the same kind of clothes.

There is a continuous fight here between Nature (tropical vegetation and sea spray, salty, killing the grass and the leaves) and organized taste (the desire for beauty), with organization getting the

Against the Florida fantasy on the opposite page are Lord and Lady Charles Cavendish, who stopped over in Palm Beach on their way from Ireland to Hollywood. Although rumour constantly puts the former Adele Astaire into several of her brother Fred's future films, she maintains weakly that she won't dance



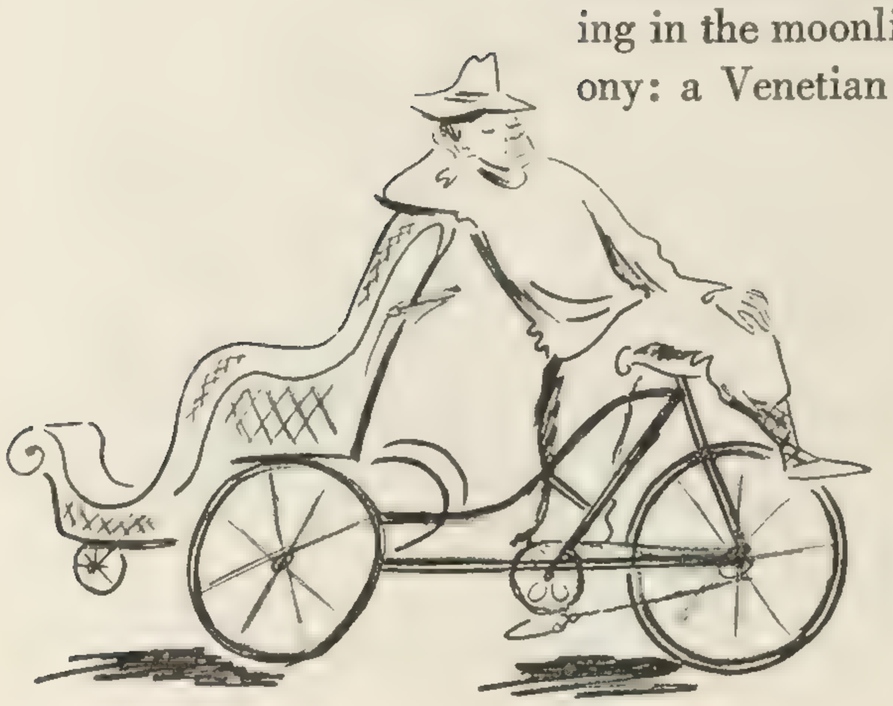
MRS. JAY O'BRIEN AND MRS. ROBERT H. MCADOO



MISS GLORIA BAKER AND MRS. GROVER LOENING

upper hand through constant gardening. There is roughness all over, well organized into a well-behaved fantasy. Rough surface of sand and tree trunks, rough stucco, rough fabrics for furniture, rough linen for clothes. (Mrs. Harrison Williams wears rough Rodier linen pyjamas, with powder-blue top and wide fuchsia trousers, which, like most of her more amusing clothes, she designed herself. Princess von Bismarck in a funny rough straw hat, not quite Mexican, not exactly Chinese, more like the hats Neapolitan horses wear in hot spells.) Contrasting with all that rugged harshness are the highly polished civilized roads.

In the afternoons, there are backgammon, golf, fishing, fair polo. People at polo spread blankets on the ground and look like bits from the paintings of Raoul Dufy. Nights they go dancing in the moonlight, sometimes to The Patio, sometimes to the Colony: a Venetian carnival with familiar faces growing unfamiliar.



Sometimes they're off to the wrestling bouts on Mondays at Lake Worth to watch "Sailor" Jack Adams. Sometimes for excitement to a lightless house to watch the Holy Rollers. Sometimes to Bradley's, to the small circular hall caught up in half-darkness, where the light is all thrown on the game tables. Five or six attendants in black surround each table, more of them are at the entrance, more behind each column. There's a feeling of being watched constantly. It is a rather spooky place with grim attendants, and just as grim players. Why do people gamble with such lack of gaiety and enthusiasm . . . with such solemnity? (Continued on page 134)



THE MONKEY THAT WANTED MRS. HARRISON WILLIAMS' HAT

Slices of Palm Beach life, as Alajálov sees them: slicked-up children bulging from a station-wagon, ready for church; a grunting wrestler kicked out of the ring at the bouts; the ponies at the Gulf Stream Polo Club; and in the opposite corner, a Negro sleeping in the sun



LANVIN'S SPECTACULAR TUNIC-COAT OF GREY DUVETINE, BLACK SKIRT, LACE BLOUSE (SALON MODERNE, SAKS-FIFTH AVENUE) • LANVIN SAILOR HORST, PARIS

"I'll dress as I please"

. . . FROM THE PARIS COLLECTIONS

ON second view (we gave you our first report on the recent Openings in March 1 Vogue), the evidence is even more conclusive: Paris has given us such lavish variety this season that you may look exactly the way you want to look! "What is my silhouette to be this spring?", women ask. Must I look Chinese or sixteenth century, whether it suits me or not?"

Happily for you, and for every one, the prevailing silhouette this season is not one, but ten! If you can't find something exciting for yourself in the new collections, regardless of type or temperament, you're a Nihilist at heart. Say, "I'll dress as I please," and some one of the couturiers will seem to have had you, especially, in mind.

Every couturier, in fact, seems to have had you in mind. Variety is the theme-song of all Paris, and of each collection. You might see, in one of the great houses, a twelve-yard skirt side by side with a skirt as slim as an umbrella-case. Mannequins passed in the same salons at the same moment with shoulders built out like Filipino girls, and shoulders that sloped down like a lady in a David portrait. So, know yourself, make your choice, and reap the reward of the designer's refusal to conform to a standardized mode.

Take suits, for instance. Almost every woman will this spring. What does the most for you: a flared jacket, a fitted jacket, a box jacket? "I'm tall," you say, "I like loose, swinging lines." Try a new and exciting knuckle-length coat. At Vionnet's, they swished out over wool dresses with a casual flare; at Marcel Rochas', they jutted stiffly over straight skirts and pleated mousseline blouses like the one on page 61. Or try a straighter, boxy one from Molyneux, if you wish—black wool over a black wool slip of a dress, swathed about the waist with a fuchsia sash.

"I like to be tailored and fitted neatly." Simple enough, because a strict tailleur was shown in almost every collection. You're not conservative? Then take a tight basque jacket from Schiaparelli, cut lower in front and curved up into flip little coat-tails in back. Or choose that Acropolis-soldier sort of peplum on a snug jacket from Alix, like the one on page 70?

"I want a suit that's new, startling, prophetic. But flattering." A tunic suit then. Look at the Lanvin one on the opposite page, pearl-grey over black, arresting in its bold contrast and tunic-length jacket. Do you like to look long-legged? Have you nice lines around your waist? Then Schiaparelli's tunic jackets were made for you. Look at them on page 71: coats hugging your ribs, set on Empire yokes, and ending a few inches above your knees: superlatively chic.

"My shoulders need accenting." Then it's only a matter of choosing the degree. There's everything from a conservative squaring off at Lelong, to a forthright line carried out several inches by crisply folded sleeve tops, at Vionnet. And if you don't need any emphasis at all on the shoulders, there are completely natural ones at Chanel, even raglan ones at Patou.

"Can't I wear anything but suits?" Yes, of course. The coats are enormously smart, whether they're new versions of the odd-length loose swagger, or fitted and full length. Extremely high-waisted ones will startle you, buttoned up around your ribs, the higher the better, like a Regency dandy. But there is a beauty at Maggy Rouff's that has a wasp-waist and yards of skirt, like a Russian Cossack, to prove there are no set rules! Spring coats bore you? These won't, but if you wish, have a cape. Your choice again: narrow it down to the two most interesting—knuckle length, with upstanding revers perhaps, like Piguet's, or straight down to the hem, full-length, with a rectangular outline.

"I fancy myself in very young frocks." By all means rush for one of Mainbocher's full-skirted dresses that will remind you of nothing so much as a *dirndl* (those naïve peasant frocks that people bring home from the Tyrol). Spread out the hem when you sit down, to reveal the bright taffeta petticoat that goes beneath. Choose a small white ruff to fasten high around your throat on a black wool

dress from Lanvin. Pick one dress with short sleeves—something you'll find from almost every house. Be gay in plaid or flowered taffeta tunics over black wool skirts, from Lanvin or Maggy Rouff (like the Maggy Rouff model below).

"I prefer a certain amount of dignity in my dresses." Then you can choose a slim Molyneux dress with almost Oriental simplicity in its lines, perhaps with fine pleating details in the sleeves. Take a Lelong dress, with white at the neck and flattering sleeves, looped or shirred. At Chanel, you find simple lines in almost tailored frocks—the type she does so well.

"I want prints. What is spring without a print?" What is your feeling about prints, more precisely? Do you like them eccentric? Have letters, postage-stamps, radishes, buttons for patterns. Flowery? Dark grounds splashed with small bouquets. Enormous flowers in dark bright tones on black, in all-over designs on crêpe and taffeta. Big pastel petals on chiffon. Daisies, small and scattered on a light ground. Porcelain patterns? There are contained Chinese figures, scattered on dark grounds. Plaids? Take them on taffeta, in tunics. Sketchy? There are letters, numbers scrawling over daytime dresses.

"I like to dress down. I want new dinner-clothes." Schiaparelli suggests that your skirt be shorter. Rochas and Piguet lift them in front, above the ankle. Tailored suits are still rampant—even what looks very much like a mess-jacket at Vionnet! But the other extreme—full-sleeved cloqué jackets over dresses at Lelong or Mainbocher, or long-sleeved dinner-gowns pleated all over, at Lanvin. Molyneux pleats sleeves and jackets and puts them over slim tubular dresses.

"I like to dance. I want a dramatic evening gown." A gipsy (Continued on page 137)



MAGGY ROUFF'S TAFFETA TUNIC (MILGRIM) • REBOUX HAT

HORST, PARIS



PIGUET'S BLACK WOOL CAPE, PIQUÉ REVERS (BENDEL) • LOUISE BOURBON HAT



MARCEL ROCHAS' SAILOR-COLLARED JACKET OF BLACK WOOL, BLACK SKIRT AND BLOUSE (JAY-THORPE) • MARIA GUY GREEN FELT



FRENCH EDICTS

• Maggy Rouff advocates tunics—like this flaring black crêpe one, of Russian derivation. Nearly to the knees goes the flounce, the bodice wraps high around the neck, the sleeves are shirred like crushed gloves, the belt is in turquoise (Jay-Thorpe). Reboux's hat is piled with cherries



• Mainbocher promotes wide circular skirts, propped out by taffeta petticoats. On this black wool dress, the skirt hangs on a yoke(BergdorfGoodman) • Schiaparelli recommends capes. This blue wool one has plaid-lined revers and a plaid suit (Bergdorf Goodman). Schiaparelli felt hat



Alix's gipsy-skirted dress: layers of black and white mousseline, rainbow-banded; (Altman; Marshall Field; J. W. Robinson)



Mainbocher's imperial panelled sheath of black satin beneath a shirred Regency bodice (Hattie Carnegie; I. Magnin)

Vionnet's white rayon satin dress: one shoulder bared of glistening folds, one ankle draped with them. Up one side, a row of rhinestone bows and in back, a wealth of train (Salon de Couture, Bonwit Teller)



HORST, PARIS



PARIS LAUDS WHITE

Like a clear white stalagmite, Vionnet's chiffon dress above, tapering to wrap at the ankles. Over it, a toga of cloqué taffeta (Bergdorf Goodman). Plaster grottoes by the well-known architect, Emilio Terry



PIGUET (BERGDORF GOODMAN)

SHIRRING

Left: Piguet moulds a dress of pale rose silk crêpe. Shirrs the skirt to drag it forward and scoop it high. Traces the neck with roses of the same crêpe. Then swags a magnificent burnoose to match over the shoulders

Right: Patou's famed pink-mauve is used for this dress in his collection. Shirring makes panel, yoke, collar. Thousands of stitches were pressed into the crêpe; then broken to give this effect. All jewels from Mauboussin



HORST, PARIS

PATOU (SALON MODERNE, SAKS-FIFTH AVENUE)



Peplums and yokes

Bolero and tunics



Paris Ultimatum

• Schiaparelli lifts waist-lines—throughout her collection. First above: her tunic suit of black wool with a yoke giving an Empire line. There's her famous bowler. (Bendel imported both) Second: Leather love-birds button Schiaparelli's black wool coat. Here again is the Empire yoke. Underneath the coat is an envelope-printed crêpe dress. (Bendel imported both) Third: Another Schiaparelli tunic suit, of navy-blue tweed, with Chinese lantern buttons and a panel ascending to the bust. White flowers dot the purplish crêpe blouse (Bergdorf Goodman)

• Opposite page: Alix's basque suit—one of the surprises of her show. A flippant peplum and short sleeves on the red-and-black checked organza jacket; a black woollen skirt. Second: Piguet's black wool dress with a piqué yoke and huge sleeves (Russeks) Third: Molyneux's black wool bolero over a dress swathed with a low green sash (Macy's) Fourth: Molyneux's straight Chinese black wool tunic, diagonally buttoned over a pin-pleated skirt (Altman)

VOGUE'S SPOT-LIGHT



G. R. DAVIS, JUNIOR

England, probably, first made the phrase "middle-class" a stigma. Years later, Russia, changing it to "bourgeois," made it the blackest of all insults. The approaches, to be sure, were different. The English contempt for the middle-class came from above, from the aristocratic upper stratum. It was a bird's-eye view. The Russian contempt sprang from a worm's-eye view; the unprivileged looking up at the privileged. But whatever the angle, the term "middle-class" meant this: comfort, smugness, lack of imagination, stolidity, pettiness, narrow-mindedness.

The stigma persists. No writer, painter, or dramatist resents anything quite so much as being called "middle-class." To them it means second-rate. If they realized the virtues of the middle-class, in this country especially, they would rejoice in the phrase, knowing its power.

In writing of "Call It a Day," for instance, nearly every critic brought in the word "middle-class." Not only did Dodie Smith write of a middle-class family, but she wrote a middle-class play. At its worst, this meant that "Call It a Day" was an undistinguished play, of no particular importance. Granted. At its best, it meant a number of very pleasant things; warmth, comfort, kindliness, humour, tolerance, decency. The Hilton family are nice people. Being middle-class, they escape the vices of their social superiors—perversity, complexity, veneer—as well as those of their inferiors—ignorance, brutality, lack of control. They live in a safe world; and they work to keep it safe. In being comfortable, they harm no one. In lacking vision, they may never set rivers on fire; but at least they make their own garden a pleasant spot. And that is doing a great deal on this tortured earth. In other words, applying "middle-class" to "Call It a Day" describes its greatest charm.

"Victoria Regina" is a middle-class play, conspicuous for the same assets of decency and humanity; and for the same faults: a lack of imagination, of fire, of strangeness.

As for our own American playwrights, the best of them are middle-class. Whether they write of noblemen or workmen, of New York or Paris, men like Barry and Sherwood, Behrman and Lynn Riggs (his proletarian harangues notwithstanding) represent the sane, constructive mean between the preciosity of the overbred and the rawness of the underbred. They speak for what is still the strength and hope of this country, the middle-class; the merchants, the engineers, the doctors, the lawyers, the architects, the householders. Whatever social aristocracy we had has almost vanished, and what we now call Society is a tiny and powerless minority composed of moneyed people without any particular claims to cultivation. Our proletariat is largely foreign, completely inchoate, disrupted to the core. Only the "bourgeoisie" survives as a fairly unified majority.

In the field of books, a writer like Margaret Ayer Barnes is the perfect middle-class mouthpiece; competent, gracious spokesman for all that this American majority loves; ennobler of the familiar and the safe.

Except for the work of people like René Clair, Lubitsch, and John Ford, the moving-pictures are entirely middle-class; safe, genial, without flight and without courage. Having both flight and courage, a picture like "The Informer" is bound to fail in present-day America. Not because it is too good, but because it is uncomfortable, savage, and strange.

In the realm of art, our most popular painters are middle-class painters; men like Lucioni and Grant Wood. Of the two, Lucioni is the more typically middle-class, being the skilled artisan in the Sunday clothes of Pure Art. His world is glazed, complacent, and impenetrable, void of heat or motion. Whereas Grant Wood, in spite of the impeccable finish of his canvases, gives them bite and dig. Both of them satisfy one of the best middle-class demands: the desire for good workmanship. The "bourgeois" is still too near the craftsman to tolerate a technical sloppiness (in any art) which the "intelligentsia" find amusing and which the proletariat often disregard.

Take the sculptures on the opposite page, for instance. They would, probably, offend the middle-class eye not only because of their crude workmanship (Turn to page 108)

BY MARYA MANNES



HUGO ROBUS

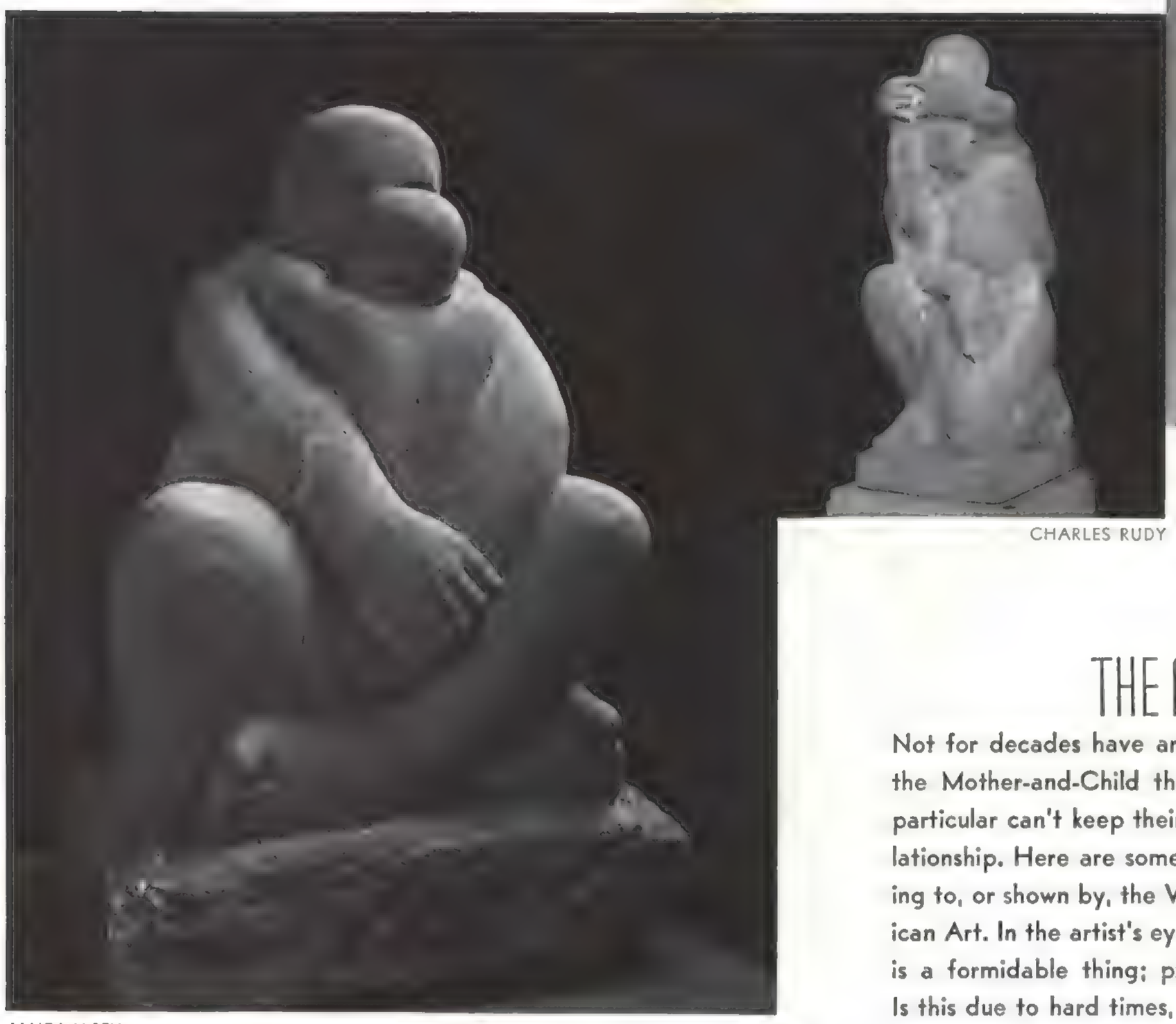
CECIL HOWARD



WARREN WHEELOCK



HELENE SARDEAU



JANE WASEY

CHARLES RUDY

THE MATERNAL URGE

Not for decades have artists been so obsessed by the Mother-and-Child theme. Modern sculptors in particular can't keep their chisels off this tender relationship. Here are some proofs, all either belonging to, or shown by, the Whitney Museum of American Art. In the artist's eye, apparently, motherhood is a formidable thing; primitive, oafish, brooding. Is this due to hard times, we muse, or hard media?



She: "Straighten your necktie! Everybody's staring at you!"

RADIO QUEEN

by Cecelia Ager

ALL over the country, women sit by the radio and, listening to the pretty sounds, are stimulated to expression. Some are inspired to tat, festooning little spiked circles on squares of cotton, fashioning a Sunday-best handkerchief for the good and kind person singing to them so nicely inside the Circassian walnut veneered box. Others paint painstakingly a sunset or a snow scene with each flake of snow conscientiously detailed on pieces of blue taffeta, and point out on the card they enclose that it's a handkerchief-case. The knitters, the ones with foresight, first send to the broadcasting company for their favourite's measurements ere they commence the loving-fingered task of making for her a robin's-egg blue three-piece suit that shall last a lifetime.

Radio artistes do not have hearts of stone, and so they are touched when they are sent the art their own art has inspired. As they tell you about it, they look now a little bewildered by it all, now a little unworthy. They are touched profoundly, and they think, too, when they count the thirty-six handkerchiefs that lady in Minnesota tatted for them again this Christmas, that they are very beautiful. They think the hand-painted handkerchief-cases are very beautiful, and the kitchen towels, and the "luncheon" cloths, and the long-legged boudoir dolls, and the wash-cloths, and the laundry-bags.

Radio artistes, real radio artistes—artistes that have grown up in radio and not the flibberty-gibbet stage and movie folk that dip into it for a night and $2500, or free for the good wishes of Louella Parsons on her Hollywood hour—real radio artistes respect anything that is hand-made, hand-painted. They point out, when they receive you in their homes, subleased furnished for an interview, that the thirteenth-century madonna looking on from her niche in the mustard coloured "stippled" plaster wall is hand-carved.

Real radio artistes speak to you very slowly, in low, musical tones. They pronounce each syllable distinctly, minding always their diction, as if they are talking to little children who are not just mere little children in need of soothing, but more complicated still; restive little folk from an alien land sent to hear and learn good mid-Western American.

They talk of themselves with real sincerity, nor do they suspect guile in any one else, for people in radio—the artistes, the audiences, and, they take it for granted, the innocent bystander—are swept up in the same flood of brotherly love that is radio, and thus everybody everywhere is just folks—good, warm, friendly God-fearing folks—and not snakes in the grass.

And so, when Celestia Sticky is awarded a giant gold loving-cup engraved with flourishes: "The Ding Dong Program Radio Star Cup Awarded by Popularity Vote to Celestia Sticky, 1934," and which stands casually in front of the fireplace; or when she wins a thing made up of three silver columns with winged capitals that hold up in turn a silver ball upon which a silver virgin in decent silver draperies stands on one tip-toe, bearing in one outstretched arm an olive branch and in the other, a radio continuity script rolled up, and across the broad base of which is engraved, also in fine scallops: "Voted to Celestia Sticky by her Legion of Admirers in the 1935 Ether Blast's Third Annual National Queen Contest," which towers shyly from the library table backed up against the Florentine sofa according to the arrangements for furniture suggested in the home and hearth-side sections of the women's magazines—when Miss Sticky asks you if you happened to notice these things, and you say, why no, and brace yourself against the effort of lifting them up the better to read the inscriptions, and then almost topple over from the weight resistance they have failed to give you—it isn't Miss Sticky who marvels that what looks like such a mighty hunk of precious metal should be, in fact, so thinly spread out, so hollow, that come to pick it up, it's light as air. Miss Sticky doesn't have such shoddy thoughts. Miss Sticky keeps her mind on the beauty of the wording of the inscription; Miss Sticky's eyes light up, and she looks quite hallowed as she recalls that the Third Annual National Queen thing was presented to her on the Capitol steps, in Washington indeed.

Miss Sticky does love radio. But for radio, she might be even now singing in the choir in the church in central South Dakota that, because she sang there once, has since become a shrine. A small church it is, for Miss Sticky's voice has cajolery and sweetness and wonderful swells of neighbourliness, but it hasn't a great deal of volume. Dear darling radio, a voice doesn't need volume in radio, so long as the artiste's got mike technique.

Well, Miss Sticky's got mike technique all right. What that little brunette does with a mike is nobody's business, the engineers in the (Continued on page 116)



STEICHEN

DORIS DUDLEY

Who, with Ina Claire and Osgood Perkins, completes the spirited trinity of "End of Summer." Keyed to Miss Dudley's vivacity, the red and blue tulle dress hugged by a changeable taffeta jacket (Hattie Carnegie; I. Magnin). Décor; Alexander H. Girard, R. A.

The rebellious young whirlwind of "Russet Mantle," pensive for the moment. Nebulous navy-blue marganza drifts about her, disciplined at the waist by a peak-shouldered jacket of taffeta (Bendel; I. Magnin). Jewels; Black, Starr, and Frost-Gorham. Emile coiffure

MARTHA SLEEPER





Lanvin tacks huge Maltese crosses on a billowing tulle dress—echoes of Margot again! Cape sleeves shadow a snug bodice (Milgrim; Martha Weathered)

That second Lanvin is the talk of Paris. Every inch of the chiffon is pleated; silver edges the Margot frills (John Wanamaker, New York, Philadelphia)



Schiaparelli fearlessly puts a satin Empire coat over an Etruscan dress of stencilled crêpe. The coat yoke is ruched. (Salon de Couture, Bonwit Teller)

Paris Collections



Lelong mixes two colours in his spring collection. Against a burnt-orange skirt, he plays a green bodice that winds into a scarf anchored eventually at the belt. Of Ducharne's sheer silk crêpe. (Salon Moderne, Saks-Fifth Avenue)



Molyneux doubles his colours, too. He flies a contrasting panel down the back of that first dress above, of Colcombet's changeable rayon satin. On the low-waisted silk crêpe sheath of the second dress, a taffeta sash falls in a broad cascade. Both imported by Bergdorf Goodman



• Below, left: Marcel Rochas plays with pastels in this wool suit. He edges the pockets with alternate colours and adds a vivid linen blouse (from Best)
• Below: Circus-master braid edges this Rochas wool jacket. The mousseline blouse is pleated and frilled (Hattie Carnegie)

• Above: Schiaparelli begins this wool suit with a plain yoke, then breaks into plaid. Don't overlook the beetle buttons and the bowler hat (from Best)
• Scarlet with wine-red—that's Schiaparelli's latest audacity for the second wool suit. Tucks shape the shoulders, and a buffalo belt curves on the dress
• Shrimp buttons and a violently striped blouse accent the third Schiaparelli suit, of printed crêpe (Milgrim). Those fabric boots are from Bunting

french accents



• Above: Molyneux gives you yellow streaks to be proud of. To wit—the sash, gloves, and flowers on this wool suit (Bloomingdale, Marshall Field)
• Above, right: Fuchsia flowers, gloves, and hat—Molyneux's accent on a wool suit (McCreery, Marshall Field)









• Above: Molyneux thrusts tulips in the low wrapped sash of a wool suit, with a pleated jacket and crêpe blouse (Bloomingdale, Marshall Field). The hat is as flat as a disk
• Left: The shortest jacket on Molyneux's wool suit. Curved lapels puff out (Salon de Couture, Bonwit Teller)
• Far left: Molyneux's green wool coat: straight as a die, unlapped. Instead of a collar, a flash of the print dress beneath (Saks-Fifth Avenue)

R DE LA VERRERIE

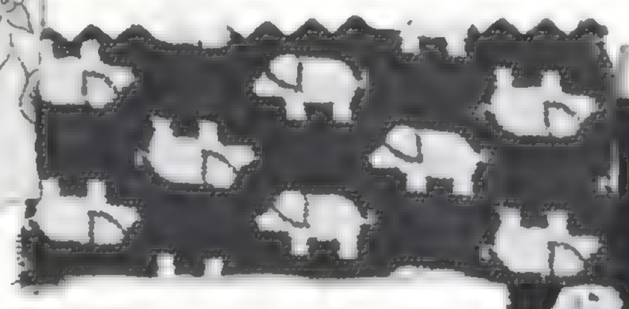


Mainbocher flings giant poppies—a whole field of them—over the sleeves of this black satin dinner-suit. It's one of the sensations of his spring collection. The hip-length jacket is slim and straight and falls over a narrow, almost seamless dress; imported by the Salon Moderne, Saks-Fifth Avenue



DUCHARNE

COUDURIER'S HARLEQUIN PRINT



COLCOMBET

COLCOMBET JEWEL PRINT



RODIER'S "RYCO"

french fabrics

No matter how inspired the designers are, the success of the fashions they sponsor hinges—to a great degree—on the fabrics offered them. This season's collections of French fabrics have not failed them. There are imaginative and amusing motifs and weaves by the boltful, and the couturiers have done these fabrics justice.

Take the prints. Down off the nursery walls parade the figures for many of them: Babar, the little elephant, the three little pigs and their progeny (shown above), all twenty-six letters of the alphabet thrown pell-mell. For others: jewels—glowing and vivid on dark backgrounds; agile harlequins, dancing Bretons (you see these prints above); dominoes, Abyssinian lions, vegetables, fruits. And flowers, minus stems or leaves, that have their names penned around them in microscopic letters that you distinguish only upon close inspection. From a distance, all of these prints give the impression of small, meticulously precise designs. It's only in a close-up that you can get the daisies and the rest of the prints to tell their story. They are designs that you know good artists have had their finger in creating. But you have to get up close and frankly peer at them.

Even in the larger flower prints that are strictly floral, the type of design has changed. The effect is of a fine pen-and-ink drawing over which the paint-brush has been lavishly applied. There is lots of shading, too, in the pastel flower prints.

Not all of the interest is in the prints themselves. Backgrounds loom large. Sheer rough crêpes, crinkled crêpes, some cloqués, taffetas, dull crêpe with bright stripes or squares woven through, and heavy mousselines are the foundations. Crêpe de Chine, the old standby, has been put aside as being too easy, too obvious. Many fabrics have heavier threads running through them to give a broken effect. Some backgrounds are part of the design—a wavy water background for printed water-plants; woven squares that form cages for printed parrots; hexagonal rays making a honeycomb for a cluster of bees.

Not only the printed, but the plain silks are woven in relief. Some are blistered, granulated, honeycombed, figured. Few are really smooth. Many have a homespun (Continued on page 121)

PAPER DOLL







PAVEL TCHELITCHEW, highly gifted painter, designer of scenes, pageants, fêtes, is a passionate apostle of Imagination versus Expense. To prove the worth of this creed, he made a carnival entirely out of paper; the Paper Ball, no less, that stood Hartford on its ear last month. Here are some of his actual apparitions—Edwardian ladies, newspaper angels, Pegasus masks, sirens. Given fantasy and patience, paper can work miracles. Tissue-paper can be cut or shredded to look like fur or ostrich plumes or fringe. Crêpe paper can be stretched into bulbous shapes, and can imitate silk or moire. Newspapers are ideal for lacy effects. (You can see draped swags of them above.) Wall-paper, in old-fashioned patterns, is responsible for the charm of the two costumes at the left. Chinese-lantern effects (those accordion globes) make wonderful puffed sleeves. And as for Cellophane ruffles! Practically speaking: the paper should be glued onto cheese-cloth or tarlatan, then sewed like any dress. And you *can* spray the result with fire-proof liquid!



STEICHEN

KATHARINE CORNELL, THE STAR OF GEORGE BERNARD SHAW'S "SAINT JOAN"



AS IRIS MARCH IN "THE GREEN HAT"

SUFFERIN' THROUGH

BY ALLENE TALMEY

Out of the theatre, Katharine Cornell leads a life as mild as milk, her New York winters placid in an old house by the East River, her Garmisch summers equally tranquil. Inside the theatre, however, she is a sufferer, marked for destruction. Sometimes she poisons. Sometimes she shoots. Occasionally she commits suicide, poetic and simple. Once, in "Lucrece," she was raped in what Percy Hammond called a "carnal catastrophe." Now, in "Saint Joan" she is burned to an ash.

It may all have started, this passion for pain, when she began blithely to spell her name with an "a." On one of her programs, a note explained that she uses the "Greek spelling of early martyrologists, that of Saint Katharina of Alexandria, the earliest of the six canonized Kates, who popularized the name." Back in 1917 her anguish started in "Plots and Playwrights," in which she sacrificed herself so lavishly that a churl of a critic called her a "dead-white American Duse." Ever since she has been delightfully and profitably a victim of her own intensity, of her dark hair and fine wide eyes. No matter what the season, no matter what the play, Katharine Cornell suffered.

The critics, as a matter of fact, grew sterile eventually of adjectives to describe her rackings. In despair, one of them consulted Roget's Thesaurus, with the result that he came out with the statement that as Juliet Miss Cornell was as unhappy as a toad in a harrow. New adjectives, however, never bothered Mr. Hammond. He stuck gamely and correctly to carnal. After "The Green Hat," in which, disconsolate by the loss of a bridegroom who had jumped out of the window for purity, she had dashed elegantly to death against an elm in an Hispano-Suiza, Mr. Hammond called her quite gently "a carnal madcap." (Continued on page 127)

CULVER



"THE OUTSIDER"



"A BILL OF DIVORCEMENT"

"THE AGE OF INNOCENCE"





"LUCRECE"

Swing High

BY WILDER HOBSON

Swing, as you must have heard by now, is the musical fashion of the hour. Not to know the work of such swing artists as Thomas "Fats" Waller and Jack "Big Gate" Teagarden (gate meaning the ability to swing) is to confess such a dowdiness as would have been shown some years ago by some one who supposed the rumba to be one of the larger vertebræ. Judging from the heavy white-tie and Schiaparelli attendance at such New York swing saloons as the Onyx Club, swing music has penetrated the very ritziest circles, where it appears to be regarded as one of the newest and smartest things, like a new British comedian or a Paris hat.

This being the case, it may be interesting to note that swing was first introduced to New York exactly twenty years ago. This last gasp in musical fashion is about as new as Woodrow Wilson's pince-nez. It made its New York début from the horns of an outfit called The Original Dixieland Jass Band, billed as the latest novelty from New Orleans, which opened at Reisenweber's cabaret one evening in 1916. You may have heard a number the Dixieland swung that evening. It was "Tiger Rag."

You can get some idea of how long ago that was by noting the word Jass. That is to say, it was before the spelling *jazz* had been accepted, and before all the common uses of that word—including its application to a whole period of American manners. The public has never used the word as the Dixieland intended. They have used it loosely to mean all popular dance music. So those who liked the Dixieland's playing, and they usually deplored the general run of dance music, began using other words to signify the Dixieland's art. They have since called it Dixieland, honky-tonk, barrel-house, clambake, jam, hot and dirty music.

All of which may suggest that this music, now called swing, is not exactly a precious form of art. It isn't. It is even robust enough to appeal to Ernest Hemingway. And unlike most fashions, it did not spring out of the world of *chic*. Its origins were so deep in the proletariat that even an editor of the *New York Herald-Tribune* would have no difficulty class-angling the subject. But the admirers of the Dixieland's music never used the word dirty in a derogatory sense. They were never quite sure what they did mean it to express, but it had (Continued on page 112)



RED NORVO'S BAND SWINGING

NELSON

MIFF MOLE, FRANK SIGNORELLI, AND PHIL NAPOLEON

BUD FREEMAN



Pigué- dotted, plain, flowered, striped



• Dotted piqué (opposite page, left), crisp and precise, in the full box-coat to chirk up a dark dress; Jay-Thorpe
• Plain piqué (opposite) springs eternal. A white vest and detachable revers on a blue wool suit; Saks-Fifth Avenue
• Flowered piqué (left, above), blue-and-white, sets off a sheer dark blue wool suit; Rose Amado and I. Magnin
• Striped piqué borders the top-coat and makes the vest of this four-piece navy-blue wool ensemble; Jay-Thorpe



FORTNUM AND MASON • BULLOCK'S-WILSHIRE

STEICHEN

RURAL INVESTMENTS

Passing fancies are fun, but country coats like these are investments—for practically a lifetime • Right, a tailored reefer of plum, beige, and brown mixed tweed, wood-buttoned. Beige felt hat • Lower right, a natural camel's-hair cape with slide-fastened armholes, casual and immortal as your old polo coat. Beige felt hat, brown banded • Below, Jaeger's creamy beige tweed coat, held with harness-leather clips. Descat's slouch hat • Opposite, Miss Doris Dudley wears a grey Balmacaan, superb to slouch in. Under it, a porcelain-blue tweed skirt, grey Scotch wool pull-on



BERGDORF GOODMAN



ONWIT TELLER • I. MAGNIN

NELSON

SAKS-FIFTH AVENUE

AN ENTRÉE BEGINS LUNCH; TOWLE'S ROYAL WINDSOR SILVER

NYHOLM

FISH COURSE, PER SE; R. WALLACE'S SIR CHRISTOPHER SILVER





OYSTERS PRECEDE SOUP; REED AND BARTON'S JUBILEE SILVER



THE HOST CARVES THE GAME; INTERNATIONAL'S RICHELIEU SILVER

CHARTING A FRESH COURSE

Finding an unexpected course in front of you at lunch or dinner is like finding unexpected potentialities in your dinner-partner. It gives a lift to the whole proceeding. Even in the houses where the food is proverbially good, menus have a way of running pretty true to form. There is one famous establishment in New York where the chef is known to be paid a bank president's salary, but the guests lay side bets at each dinner-party on whether the course that follows the fillet of sole (always fillet of sole) will be the saddle of lamb or the capon. They are safe, because it's always one or the other.

By unexpected course, we naturally don't mean something disguised to look like something it isn't. We mean such simple and easily achieved breaking-away from the usual as you see illustrated on these two pages. (Appearing in these illustrations, incidentally, are four important new silver designs, of which you can read and see more on page 126.) We mean, for example, oysters or clams to precede the soup. Almost every one likes these and orders them with a flourish at restaurants or clubs, but how often do you encounter them in people's houses—or your own? Your fishman will send you freshly opened oysters or clams in a bed of chopped ice, or, if you are too far from the sea for fresh ones, you can buy them frozen. Try ordering Robbins Island or Sea Island oysters as a variation from the more familiar blue points. You can serve them in soup-bowls filled with chopped ice or get modern copies of the old-fashioned oyster dishes with spaces hollowed out for the oysters. Tell the cook to find a shop where horseradish can be grated fresh for the cocktail sauce and to take the oyster-forks out of their little flannel cradles.

An entrée at luncheon allows for imagination. Crêpes, for instance, aren't foreordained to be Crêpes Suzette, and dessert. The entrée in the upper photograph on the facing page is a crêpe stuffed with puréed spinach and mushrooms and heated with Parmesan cheese—delicious! Soufflés are perfect entrées and defeat the cook's wail that she can't time them precisely to be sent in with other things. Perfect squares of marrow on sautéed toast make an entrée no one ever forgets. And here is an opportunity to serve by themselves those dishes in individual casseroles or timbales that you never can fit into any other place on the menu. One of the simplest good entrées that we have had lately was poached eggs on anchovy toast topped with a thin fillet of anchovy. Undoubtedly you have plenty of ideas like these. The thing is to consider them as being spot-lighted by themselves. The second-size knives and forks are the ones for your entrées.

Fish, per se, is a course that is generally relegated either to very elaborate menus or to table d'hôte dinners; which is regrettable, because the fish course can be so delicious, it lends such éclat to your menu, and it gives you a chance to get out your fish-knives and forks. We show brook trout as the fish course on the facing page. You (Continued on page 122)

FOR THE HOSTESS



Be reminiscently Gibson-girl in a two-piece suit of black silk poplin. On the jacket, an arrogant little peplum, a moulded bust-line, a narrow waist. The skirt bells out in a baby flare. Best; $40



Swagger your way through spring. Above, right: a two-piece suit of Forstmann's nubby wool with all forty inches of the coat taffeta lined. (The coat can be used separately, too.) Best; $60

Turn out in a two-colour suit, like the first one, opposite. A blue jacket, docked at the hip-bone, buttons over a dahlia skirt that flares in front. Both of Forstmann's nubby wool. Best; $60

VOGUE'S FINDS OF THE FORTNIGHT



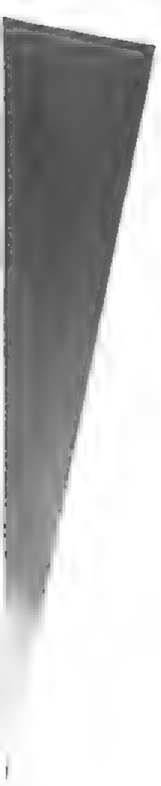
Stake your chic on the gem of classic tailoring sketched at the right. You can have it of imported English Glen plaid worsted, or of plain worsted. The two-button jacket is silk-lined. Best; $40



FOR A LIST OF SHOPS IN OTHER CITIES, TURN TO PAGE 37



(UPPER, LEFT) THROUGH THE DERMA-LENS WITH RUBINSTEIN • (ABOVE) THE RICHARD HUDNUT "CORRECT ANGLE" FACIAL





VAPOR BATH AT HELENA RUBINSTEIN'S

beauty high jinks



GENTLE TOASTING AT SAKS' SILHOUETTE SHOP

It's all very well to talk and write about the spring, but before the crocus actually blooms, before you can wear your spring suit without shivering, there is that inevitable bleak interim when you manage to look remarkably unattractive to yourself. We have three solutions for this in-between period. One—fall in love. The bloom of love transcends any season. Two—go away from where you are. Even a week-end's change gives you a lift. Three—take a whirl at some exciting new beauty treatment you have never tried before. Maybe the last is the best, after all, because the results will stay by you.

There are some high moments in beauty treatments about town, which, if you haven't explored them heretofore, will furnish you with brand-new sensations. Suppose you go to Saks-Fifth Avenue's Silhouette Shop to be built up or slimmed down or generally renovated for a new season. After you have been measured and massaged and manipulated, gently or vigorously according to your requirements, you find yourself lying relaxed in your little white bed, with heat gently stealing up from underneath. No crass weight is permitted to touch you. Instead, a blanket is draped over hoops built over the bed, sealing the heat in and giving you the appearance of lying prone in a covered wagon, as you can see in the photograph at the left. And how do you feel during all this? You feel wonderful, and never want to get up!

Suppose you go into Helena Rubinstein's with the knowledge that your skin looks dead and something has to be done about it, but you are rather bored with the whole thing. You will be put at one end of a Derma-Lens, and there you are pretty sure to lose your boredom, for the area that you see in front of you, apparently crossed with mountains and chasms, is a section of your own skin reflected in a magnifying mirror in a clear light. It is not so amazing, however, to the analyst, who is studying your skin (in the far photograph on the facing page), since that was her purpose in plunking you down there. One thing that the all-revealing Derma-Lens may tell her is that your skin will profit by a good antiseptic steaming. In that case, you will find yourself with your face inserted in a cylinder (as in the photograph above), which is gradually filled with a steam that rises from a heated antiseptic solution. Your skin feels purged of all impurities, a fine feeling that is pleasantly borne out by its appearance when your face emerges pristinely fresh at the (Continued on page 114)

SELF-EXPRESSION



Frock No. 428 - Tucks in the yoke and shoulder fulness stamp spring on this afternoon dress. Designed for sizes 12 to 20; 30 to 38

Ensemble No. 430 - Bold shoulders and swinging fulness in a new coat, worn over a two-piece dress. Designed for sizes 12 to 20; 30 to 38

Ensemble No. 429 - It is as full as a cape - this three-quarters coat that tops a dress with a shallow yoke. Designed for sizes 12 to 40

BACK VIEWS ARE ON PAGE 108



Ensemble No. 427 - A gay scarf winds around this dress and serves as a collar for the short jacket. Designed for sizes 14 to 40



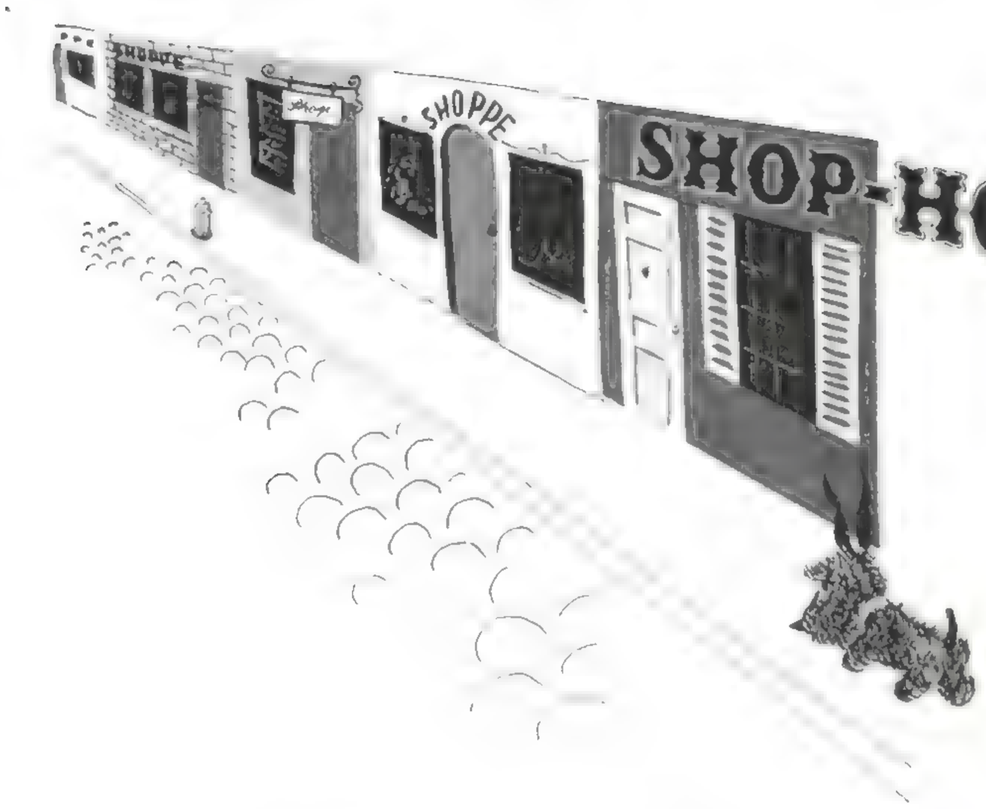
Frock No. S-3879 - A two-piece dress with fine tucks crowding the yoke, a flippant peplum, and a contrasting belt. Designed for sizes 12 to 20 and 30 to 38



Frock No. 432 - A graceful evening dress with epaulet shoulders and a floating back to the skirt. Designed for sizes 12 to 20 and 30 to 38



DESIGNS FOR DRESSMAKING



HOUND MARCHES ON

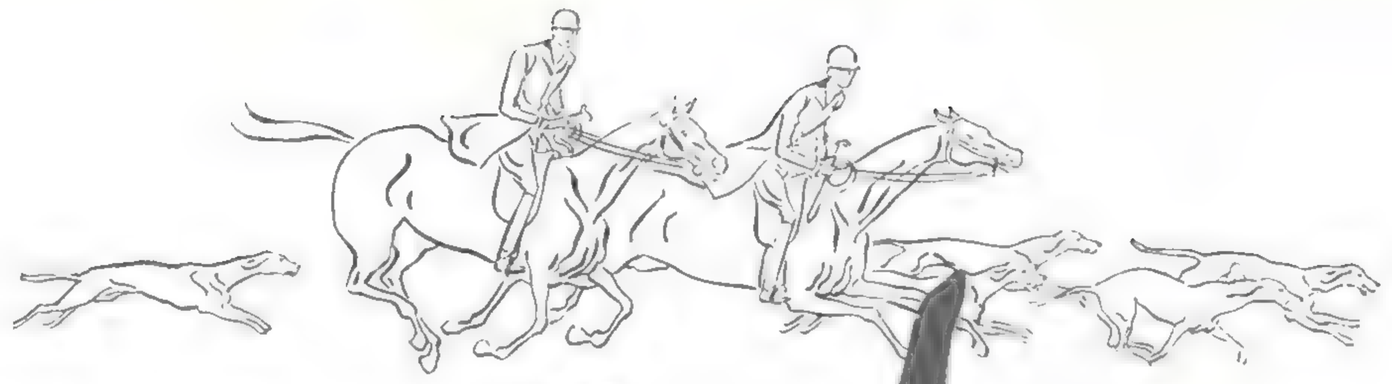
BOWING before the importance of spring accessories, which have taken unto themselves every imaginable hue, Saks-Fifth Avenue has opened a Custom Accessories Department. If all this rush of colour has left you a little bewildered, this department will help solve your problems; or if you arrive, swatch in hand, determined to have gloves and belt of a certain unique shade, you'll undoubtedly find what you want from the piles of soft English suèdes in a fantastic variety of colours. Moires for scarfs, in dozens of tints, and cotton fringes with which to trim them; belts to match, in leather, or in hand-stitched felt (sixty-six shades to choose from!); short gloves crocheted of linen thread, with little Ascot scarfs to match. Choose designs from a monster book full of tantalizing sketches, pick your colours, and leave the rest to Saks-Fifth Avenue.

FEET will soon emerge from the long winter hibernation in galoshes, and we'll be walking on air in new spring shoes. Henri Bendel has an all-around sports shoe made of Bucko, in several colours, such as chamois, rust, and bottle-green. (Around $12.) It's a laced shoe, with a long tongue that comes well up over the instep. But what makes this shoe extra-special is the crêpe sole that matches the colour of the leather: you've no idea, until you've seen the effect, how small your foot can look in a low-heeled shoe. Bendel is sponsoring the idea of spats for women and has them in blue or grey gabardine, also in white linen, with four buttons and cut very low, to wear with a black suit.

A BRIGHT yellow leaflet lay on my desk, entitled Ideas Unlimited. Everything from A to Z, it announced, and worked its way unwaveringly through the alphabet, listing its services. Beginning with antiques and anniversaries, it ended with the rather special appeal of zebras and *zabaglioni*. Intrigued, I visited Mrs. Douglas Elliman who, together with Mrs. Hunter Marston, is responsible for the venture, at her offices at 17 East Forty-Ninth Street. In the course of the morning, Mrs. Elliman had provided a mother with Wellington boots for her children, arranged a glamorous evening (it had to have glamour) for a young couple, and told a frantic lady where to rent household linen. All this was incidental to the routine requests for houses, servants, furniture, and flowers for friends. In the short while Ideas Unlimited has been in existence, both ladies have had time to discover that the number of unlikely things people want is definitely unlimited. And they are cheerfully determined never to be stumped by any question. And I'm sure they won't be.

SURELY one of the saddest sights is a man laid low by sickness, propped against pillows, and enveloped in an old dressing-gown. Hazel Kolman (509 Madison Avenue) took pity on his discomfort and designed a man's bed-jacket. The result is a thoroughly masculine affair, rather like a smoking-jacket, made in either tie silk or a light flannel bound in braid. (About $16.50.) Another splendid idea of Miss Kolman's, this time for her own sex, is a dressing-gown of a washable crêpe, the kind that does not need to be ironed, in either white or navy-blue, piped in a contrasting colour. It's tailored looking, costs about $25, custom-made. You'll find crêpe de Chine or satin night-dresses to go with it for around $16.50. But don't imagine that Miss Kolman devotes her talents to producing practical dressing-gowns: her main preoccupation is designing exquisite lingerie (she has made some very important trousseaux) and luxurious négligés. She will also design bed-covers to match the colour scheme of your room.

SCORES of ways exist of getting around without putting one foot in front of the other, and to the list of the more frivolous methods Abercrombie and Fitch have added two more, both for grown-ups. The first is called the Ingo-Bike, and is a cross between a bicycle and a scooter, but differs from either of its progenitors in having an eccentric rear wheel (the axis is not in the centre), and as you scoot along you have the pleasant and unexpected sensation of posting. The Ingo-Bike is popular amongst people who like the pill of exercise coated with the chocolate of amusement. It can be ridden wherever a bicycle is used, and should be fun in places like Bermuda. In chromium, it costs about $49, and in black about $25. The Aero Cycle looks like a toy racing-car and owes its name to the fact that it is made of airplane material, and is therefore extremely light. (Continued on page 120)



Good hunting



"A hunting we will go"—but no need to go far for the soup course. A quick glance down the row of Campbell's red-and-white labels, and almost before you can say "tally-ho", the soup is ready.

And, such a wide range of good hunting is to be found in Campbell's twenty-one delicious soups. Vegetable, or Vegetable-Beef, or Chicken for luncheon. Chicken-Noodle, or Beef, or Tomato as the main dish for supper. Consommé, or Mock Turtle, or Mushroom for the more formal occasions.

Also—a clear field in the kitchen. For Campbell's Soups take so little time to prepare. And, it's nothing new for an appreciative guest, after enjoying a plate of Campbell's Soup, to compliment the hostess on "her wonderful cook", believing the soup to have been made specially for the occasion.

Good hunting to you—and—good eating.





Two brilliant heiresses of a FINE OLD HOUSE



TOSCA Eau de Cologne . . . essence of subtle allure . . . delicately provocative as a sheath gown under a midnight moon. A perfume that stirs like a Strauss waltz, and lingers seductively like the memory of a summer's night in old Vienna.

TROIKA Eau de Cologne...youthful, racy . . . an intrepid young thing that daringly asserts a preference for the great outdoors . . . almost impudently flaunting a flair for polo, the hunt, tennis, golf—and sunny days where Fashion plays on southern cruise or tropic beach.

Both these perfumed Eaux de Cologne boast of a distinguished lineage . . . their base, the original classic "4711" Eau de Cologne, a stimulating refreshant internationally favored of generations of belles and famous beauties for nearly a century and a half! A fine old house, "4711", famed for its full line of toiletries *from bath to boudoir.*



No. 4711.

BLUE & GOLD LABEL

DISCOVERIES IN BEAUTY



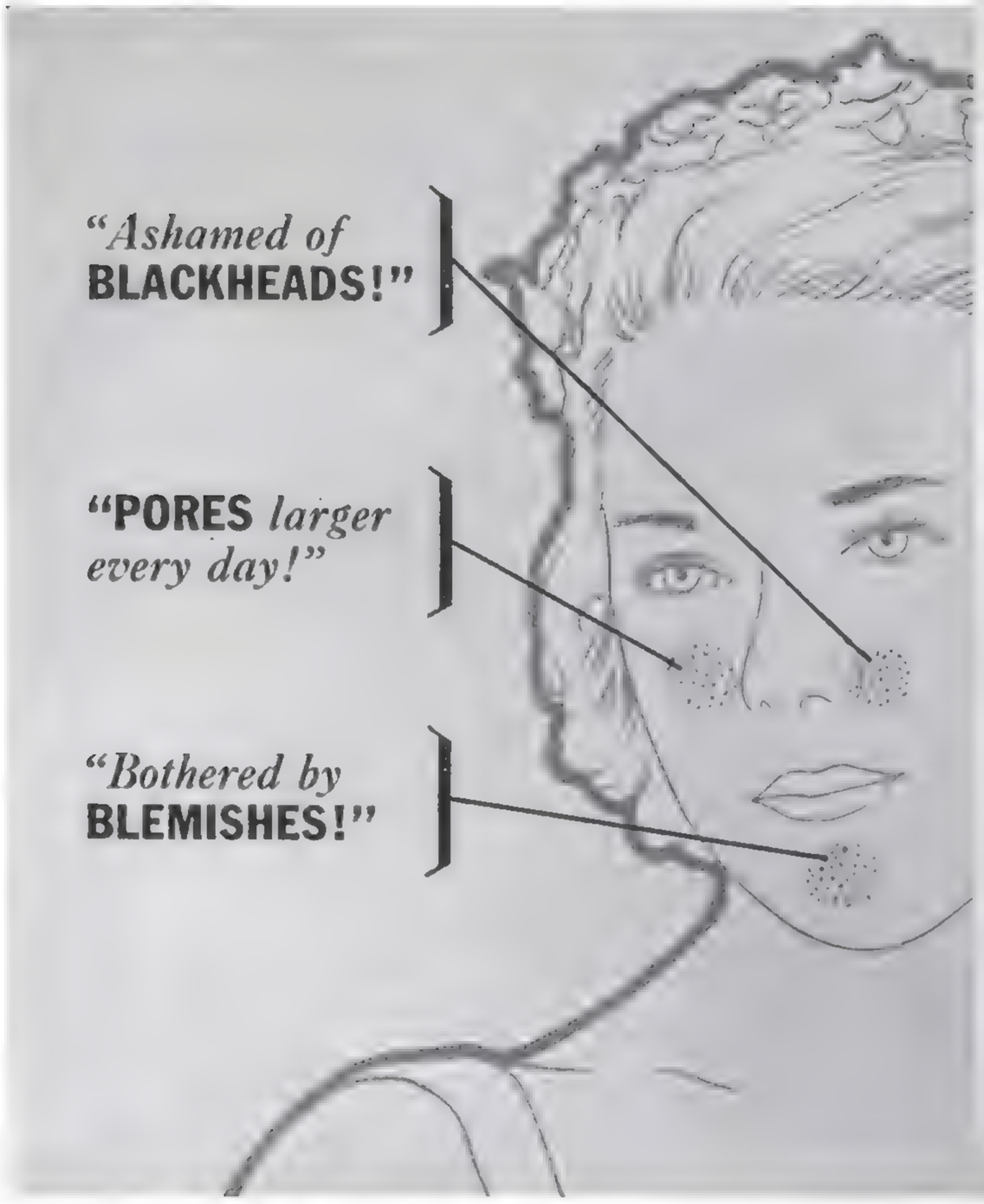
MARTINUS ANDERSEN

Elizabeth Arden's newest lipsticks are triumphs of smart designing, with mirrors concealed in the side. "Night and Day" (the upper model) has two shades

THE time when you make up your mind to change your hair-do is always a crucial moment. Even when the urge is upon you, you lose courage when you actually get into the hair-dresser's. You can't be sure how it will look, or your hair-dresser is urging something upon you that you are convinced won't be becoming—you know the feeling. But you don't have to know it any more, because it has all been obviated by what we consider a triumphant means in the new hair-dressing floor in Elizabeth Arden's salon. There, a gentleman named Leonardi, who is a sculptor turned hair-dresser, actually "sculps" your head in clay before he tries any new effects on your head. Suppose you wonder how an aureole will become you. Suppose Leonardi is suggesting a pompadour, and you have grave doubts. Quicker than you can have your shampoo, he will fashion in clay an approximation of your head and features and demonstrate the proposed coiffure upon it.

If you feel that a different parting or a few curls here or there would be more becoming, you can see the effect immediately in plaster. Of course, a sculptor's sense of line, of modelling, the knowledge of form are marvellous assets to a master hair-dresser, and Leonardi has a faculty of giving your hair that beautiful modelled look, as well as an air of great chic. The new hair-dressing salon has the charm and air that distinguish all the departments of Miss Arden's salon, and you will undoubtedly find all your friends flocking there to be sculptured.

Among the most exciting innovations in Arden creations are the new lipsticks that you see above. The upper one in the photograph is the "Night and Day" model, with a different lipstick at each end to serve the double purpose. Furthermore, it has a mirror concealed in one side. In the second one, a single stick, a jewelled strip slides back to release the mirror. As a matter of fact, those in the photograph are Miss Arden's own personal lipsticks in gold and real jewels, but the reproductions have the same feeling of being jewellers' exclusive pieces. (Continued on page 110)





Miss Phyllis Konta

whose fresh, glowing beauty startled New York society at her recent debut, says: "I simply use Pond's Cold Cream all the time—twice a day—how could I ever have blackheads or blemishes!"

3 Common Skin Faults

with the same Starting Place—Your Under Skin



Miss Eleanor Roosevelt

daughter of Mr. and Mrs. Henry Latrobe Roosevelt of Washington, D. C. Her skin is fine textured, delicate. "I use Pond's Cold Cream," she says, "to freshen and tone my skin. For years it has kept my pores fine as can be—I've never been troubled with a blackhead or blemish!"

ASK ANY GIRL what skin fault bothers her most—A surprise, if it isn't one of these!

Blackheads and blemishes are forever coming, once they start. Every new one, a new embarrassment. And who does not fret over coarse pores?

The three commonest skin faults—and the ones that show up most. Any one of them can spoil the prettiest face!

Treat them Underneath . . . where they begin

The surprising thing is, all three have the same secret beginnings—in the *under layers* of your skin! The moment you learn to strike at them there, *where they start*, you have the key to getting rid of them quickly.

Underneath, tiny oil glands are overworked. They give off a thick clogging oil. Pores stretch. Dirt settles in them . . . Blackheads! . . . Later, blemishes.

But it's very simple to fight off all three. You can rouse that faulty underskin, keep little glands, nerves, fibres and cells functioning healthily—with the regular use of Pond's Cold Cream.

Pond's specially processed oils sink deep—loosen that clogging matter. Pat it in smartly—you reach your underskin, stimulate it deep!

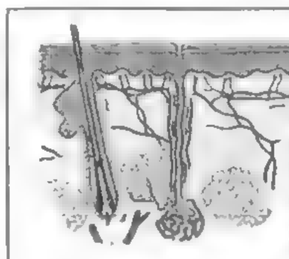
The treatment at a glance

Every night, cleanse with Pond's Cold Cream. As it brings out the dirt, make-up, and skin secretions—wipe it all off. Now apply more cream. Pat it in hard—to get at that neglected underskin!

Every morning, and during the day, repeat treatment with Pond's Cold Cream. Your skin comes softer every time. Powder goes on beautifully.

Keep up these Pond's patting treatments. As blackheads soften, take a clean tissue—and press them right out. Now blemishes stop coming. And the very places where pores showed largest will be finer textured. Your whole face takes on a new winning charm!

Pond's Cold Cream is pure. Germs cannot live in it



How they begin . . . Below that dark top layer are hidden layers where active glands, nerves, cells keep your skin fine. When they fail, skin faults start!

SPECIAL 9-TREATMENT TUBE
and 3 other Pond's Beauty Aids

POND'S, Dept. C-56, Clinton, Conn.

Rush special tube of Pond's Cold Cream, enough for 9 treatments, with generous samples of 2 other Pond's Creams and 5 different shades of Pond's Face Powder. I enclose 10¢ to cover postage and packing.

Name_____

Street_____

City_____ State_____

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VOGUE'S SPOT-LIGHT

(Continued from page 72) but because of their distortion of a theme sacrosanct to the middle-class creed; maternity. And here is another excellent bourgeois quality; a sense of proportion, health, and fitness. Intellectuals sneer at this healthiness, calling it variously stupidity, stolidity, and lack of imagination. Nevertheless it is this very soundness which will repudiate the Dalis and Klees, the Louis Ferdinand Celines and Gertrude Steins of this world long before their cultural superiors finally dismiss them as faddists and farceurs. How often was the benighted Babbitt derided for standing in hopeless bewilderment, and some distaste, before a cubist abstraction? And where is cubism now?

No, there is no cause to writhe at the epithet "middle-class." For want of the very rare flame and passion of genius, it is the next best thing. It makes for a good world, a kind world, a constructive world. Without its standards and acts, life would be a bitter and comfortless affair.

RETROSPECT

Having indulged in a goodly number of polemics, and digressed freely from matters actually at hand (or on the stage), it might be wise if we halted a moment, looked back, and gave you that simplest of all compendiums, a check-list. If you've seen all the plays, you can still have the fun of disagreeing with the list. If you haven't—and trust us—it may guide you gently in the right direction for a good evening. (We can not guarantee, of course, that all the following plays will be on by the time you read this. Spring thaws do strange things.)

BEST WRITING, PRODUCTION, ACTING: "Pride and Prejudice," "Ethan Frome."

MOST EXCITING: "Dead End," "Libel."

MOST CHARMING: "Call it a Day," "End of Summer," "First Lady," "Russet Mantle" (except for its philosophic moments).

CRAZIEST: "Boy Meets Girl."

MOST DECORATIVE (and biggest star performance): "Victoria Regina."

BEST MUSICALS: "At Home Abroad," "Ziegfeld Follies."

As far as we know, our only outstanding disagreements with the honourable brotherhood of newspaper critics concerned "Jubilee," which we consider a very poor show in every sense except Mary Boland and the costumes; and "Winterset," which—well, look back at the November 15 issue, page 98, if you're that curious.

Now you know all. Or, at least, all that we know.

DESIGNS FOR DRESSMAKING





One swallow can't make a summer, but one of these new designs can, and will, make a spring for its wearer. Turn to pages 102 and 103, and see what can be done with them in the way of new colour combinations Every line of them—brave jackets, strong shoulders, trim waists—spells spring. They are designed for sizes: 427, in sizes 14 to 40; 428, 430, 432, and S-3879, in sizes 12 to 20 or 30 to 38; 429, in sizes 12 to 40

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 36.



● You'll admire—and be admired—so completely feminine—and distinguished by that hand-knit look. Lampl has created this exquisitely styled Frill Boucle for the discriminating and fashion-wise. The intricate, hand-crocheted collar and tie are characteristic of Lampl leadership. Appreciate perfection by inspecting our spring showing at your favorite store or shop.

Emily Shops NEW YORK · BOSTON · WASHINGTON

FAMOUS & BARR, St. Louis • CASTNER-KNOTT D. G. CO., Nashville
THE KILLIAN CO., Cedar Rapids • T. S. MARTIN CO., Sioux City
KLINE'S, Inc., Kansas City • BARNES-WOODIN CO., Yakima
THE MAY CO., Los Angeles • THE DIAMOND STORE, Charleston
THE LINDNER CO'Y., Cleveland • FRED MAHONEY, Kalamazoo

LAMPL KNITWEAR CO. • CLEVELAND, OHIO


for competitive hours
Tweed
GARDENIA
DE TAHITI
TWEED
parfums exquis
d'Lenthéric



DISCOVERIES IN BEAUTY



MARTINUS ANDERSEN

Jean Patou has scented eau de Cologne with his various perfumes and called the result Parfum Cologne. The Patou perfumes are now put out in atomizers

(Continued from page 106) There is a growing fondness in this country for scented eau de Cologne, the sort that Frenchwomen always revel in, but Americans have only recently learned to love. Certainly, this enthusiasm is due to be increased by Jean Patou's new and lovely eau de Cologne, which he has named Parfum Cologne, and which you can see above, scented with "Moment Suprême." There is a lovely, fresh feeling about this eau de Cologne, and you feel you can dash it on recklessly because it is so modest in price, yet it still has the overtone of your favourite scent. Another Patou idea, also illustrated above, is that of selling his perfumes in smart and practical crystal atomizers. You can still buy the plain flacons, but the atomizers seem an inspiration to us. All of the Patou perfumes are sheer delight, but "Moment Suprême" seems to be having a special vogue at the moment.

By now, the idea that lips and nails must harmonize pleasantly even if they don't match precisely is pretty well established in every one's mind, but the business of harmonizing them is still a chore, unless you have discovered one of those clever combinations that are especially designed to complement each other. The latest of these combinations is Tussy's Color Rhythm. These makers have proceeded on the theory that the lipstick and the polish must have the same *basic* tone, and then all will be well, and in the Color Rhythm package you have one of the Tussy lipsticks and a generous bottle of nail polish chosen each to enhance the other. The shades in the Color Rhythm sets are widely varied, and you get a great deal of lipstick and polish for a very small amount of money.

The March winds are still blowing, as you don't need us to tell you, and, if your hands and arms seem to be lacking their usual velvet smoothness, Harriet Hubbard Ayer's Almond Honey Cucumber Lotion is one of the old standbys for softening and soothing the skin; combining almond, honey, and cucumber.

Lös Long

LEARNS ABOUT BUICK SAFETY FIRST HAND



● It is the smug assumption of all automobile drivers that it is never YOUR driving that causes accidents, but the stupid mistakes of the other fellow. Unfortunately, I have often been a passenger with the "other fellow" and watched him try to avoid jams with someone else's safe and sane chauffeur. The emergency brake is on the left side, which makes sense. When friends pile into the front seat beside the driver, it is not necessary to grope among assorted legs to find the brake when you wish to lock the wheels parking on an incline—and there's plenty of that kind of parking. The efficient tiptoe hydraulics do their job of service braking like nobody's business—just the lightest pressure and they shut down like a miserly landlord.



It is reassuring to note that the car of your



Buick is particularly reassuring at those times.

The V-windshield does its stuff as a help to streamlining, the minimum of wind resistance, and other such technicalities that women pass over as booklet talk. But more than this, it seems almost as wide as two windshields joined by a center bar so narrow it doesn't interfere with the driver's vision. For Buick has a quaintly astonishing idea that a view of the road to the sides as well as directly in front is important to the driver's technique and his passenger's nerves. The form-fit seats also help in keeping the driver alert, and let the people in back know the secret of what is coming next, so that they may notify the chauffeur ahead of time that a hot dog stand or a cigar store is approaching, instead of having the fun of reproaching him because he has passed it.



untried driver is equipped with safety glass all around, and that he had to face no situation about extra charges to get it. It is there in spite of him.

Another nerve-racking thing about many new cars is the loose-limbed method of going over bumps. The car may undulate in so many graceful directions that you fear it will never come together again. The new Buick goes over bumps in one piece, softly but firmly, and it can round a curve at ill-advised speed without swaying gently with the breezes or making the tires squeal.

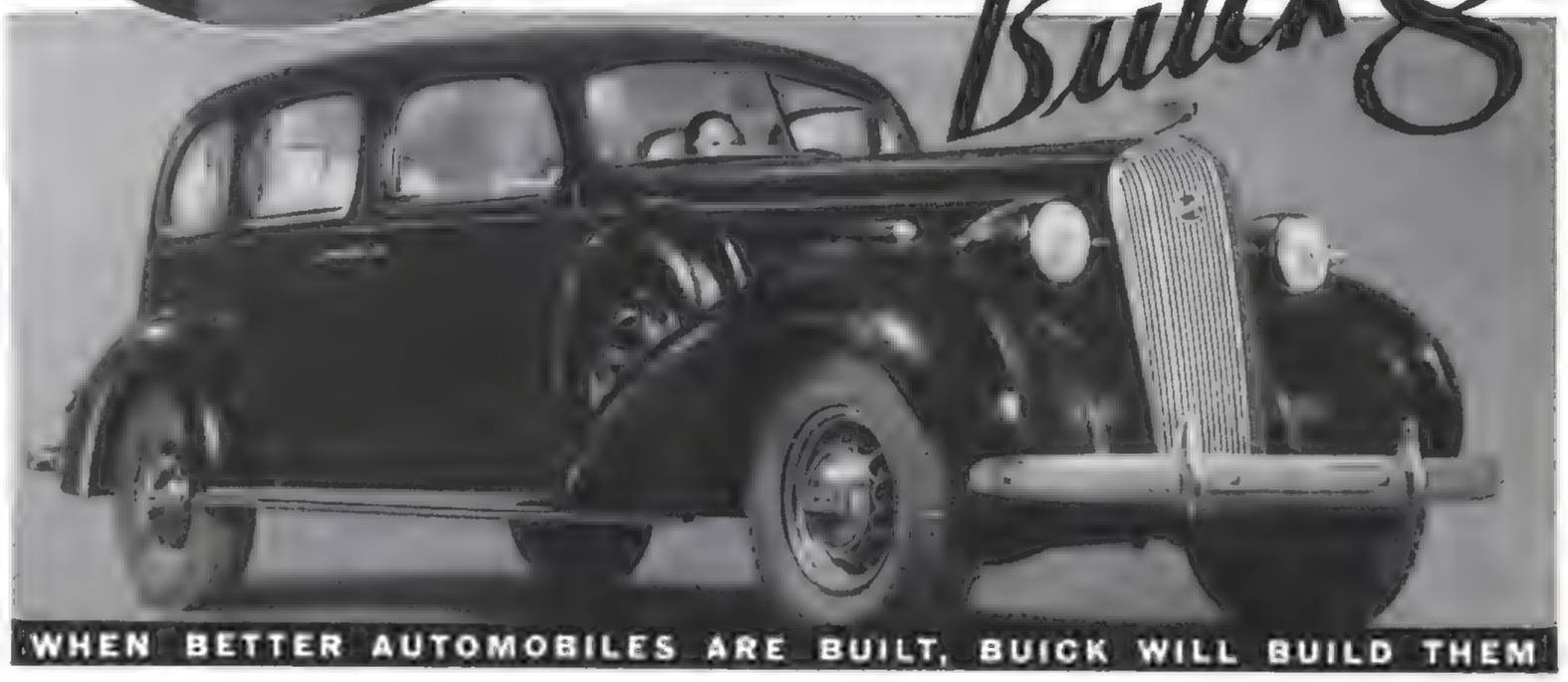
There is something very substantial and comforting about the Buick, whether you



are driving yourself or are at the mercy of that mythical "other fellow."

$765 *to $1945 are list prices of the new Buicks at Flint, Mich. Subject to change without notice. Standard and special accessories groups at extra cost. All Buick prices include safety glass throughout as standard equipment. Convenient new*
GMAC 6% TIME PAYMENT PLAN

Buick 8



WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM

SUIT YOURSELF

LOOK FOR THE

Monogram of Chic

IN THE LINING OF EVERY

bienen-davis Bag

TAILORED

Classic in Calfskin
for Luncheon at the

Colony









DRESSMAKER

Calfskin Pouch
for Cocktails at the

Plaza

SPORTS

Calfskin Monogram Bag
for Sunday in

Westchester





Smart women are choosing bags like these, to complement the new versions of the Spring tailleur. Beautifully made, of finest calf, in Navy, Russet, Black or Chaudron, these are the bags you'll see at all the smartest spots.

Ask to see the new b-d bags at your favorite shop

bienen-davis INC

B A G S

31 East 32nd Street New York, N. Y.

SWING HIGH

(Continued from page 90) something to do with musical abandon and excitement. And it was intended as high praise.

What is swing music? The boys who play it describe its effect by saying, "It sends me" or, simply, "It's terrific." The scholars of the swing cult have tried to be somewhat more explicit, and the most scholarly of them all is Monsieur Hugues Panassié, president of the Hot Club of Paris which has been studying the subject for years, and author of an invaluable treatise entitled *Le Jazz Hot*. Here, in part, is what Monsieur Panassié has to say about swing: *Lorsqu'on tente de définir ou d'expliquer le swing, on se heurte à des difficultés insurmontables.* Monsieur Panassié then attempts to scale the insurmountable. He is a highly intelligent Frenchman, and it might be said that he almost makes it, but for the simple fact that it can not be made.

THE SWING LANGUAGE

The fact is that swing is a particular musical language, just as the music of Meyerbeer or Scriabin is a particular musical language, and any student of linguistics can tell you that a language can not be defined except in its own terms. You must hear the music in order to know what it is. You can no more define swing in words than you can Chopin. Therefore the phonograph is highly recommended, and such records as will be mentioned. But in listening to records in what is, generally speaking, an unknown tongue, it may help you to know something of the origins of the swing language. Which takes us back to the Original Dixieland Jass Band.

In 1916, the prevailing New York idea of dance music was ragtime, an exceedingly rudimentary form of syncopation. Webster defines syncopation as "a temporary shifting or displacement of the regular metrical accent." Ragtime accomplished this shifting with swipes, thumps, and jerks which owed their popularity largely to the fact that they shook even the most insensitive ears. The dancers yanked themselves around the cabarets to this music, and even imagined it was rather wicked. But they hadn't heard anything until the Dixieland arrived at Reisenweber's. Led by a small, pompadoured Latin cornetist named D. J. La Rocca, the band also included a trombone, clarinet, piano, and drums. The quintette wore comedy hats and placed a tin can labelled SUGAR on the dance floor in front of them, and then they let ding with "Skeleton Jangle," "Lazy Daddy," "Livery Stable Blues," "Ostrich Walk," and "Clarinet Marmalade." What the crowd heard at first was a beating, brassy confusion of sound. They jeered. And then they laughed, and among the dancers you might have seen various new and candid motions. And then there was cheering, and the playboys, getting the idea, dropped fives and tens in the sugar can. The jazz age had begun. The Dixieland went on to further triumphs in remote parts such as the London Palladium, and was succeeded in New York by such imitators as the Louisiana Five, Indiana Five, and Original Memphis Five, many of whom came from as far away as Brooklyn, New York.

The Reisenweber customers had naturally been bewildered, because new languages are bewildering. And they had been hearing the new language of swing. Here is one reason for the bewilderment. In most Western music, from Bach on, there is relatively little syncopation. In ragtime there is a good deal, but this "shifting or displacement" is of the most obvious sort. In the Dixieland's jazz, however, the "shifting or displacement" was continual. To quote the title of a jazz trumpet solo by Red Nichols, the Dixieland's music was *plenty off centre*. The parts which the cornet, trombone, and clarinet played above the basic dance beat of the piano and drums were continually *eccentric* to that beat. And this continual syncopation was not awkward, like that of ragtime, but fluent and subtle.

The Dixieland had learned to play this way in New Orleans. There was ragtime in New Orleans before the War. It was played in street parades and dance-halls by bands both black and white. But it fared badly. The bands began by reading their music properly from their scores, but when they got well into their gin (as after large Negro funerals) certain imaginative players would improvise wild phrases over the ragtime beat. These were more subtly syncopated than ragtime, and they increased in subtlety and lengthened out until they became highly syncopated melodies. Sometimes several players would improvise at the same time, with an uncanny instinct for where each other was going, and thus they might produce an improvised counterpoint (two or more overlapping and harmonizing melodies).

ULTRA-SYNCOPATION

This jazz playing was improvised at first because it was experimental. But genuine jazz solos or variations on a theme still are and must be improvised (although the accompaniment is often scored, and sometimes elaborately as in Duke Ellington's music). The player must *feel* this ultra-syncopated language or not play it at all. There is no way of playing it or learning it from notes, because it can not be set down in notes. Musical notation has no signs for the eccentric cadences and intonations, always personal with the player, which are the subtleties of the language. The essence of jazz, in other words, is not composed, but played—spontaneously. "Tiger Rag," for instance, or any of the Dixieland's tunes, is not a composition which the band played, but a theme upon which it improvised variations.

The people who finally cheered the Dixieland were psychologically equipped to receive and enjoy this new syncopated language. Most of them were young, or felt young. You might say their ears were pliant. Or you may prefer a Freudian explanation to the effect that these eccentric rhythms catered to a subconscious desire to move out of the rut, the established beat.

The swing language has been developing ever since the Dixieland days. The big names in dance music, Whiteman, Vallée, Lombardo, and so forth, have had (Continued on page 114)

How French Women Manage to Make Up Only Once a Day

Yet...Stay Perfectly Made Up All Day Long!

9 A. M. *You apply it before your own mirror and get a perfect and even color.*





5 P.M. *It's still perfect—just as it was a minute after you applied it! Ends constant making up in uneven light during the day.*

A Discovery That's Become the Rage of Paris — And That's Making Women Everywhere Discard Old-Time Powder Rouges!

IN PARIS women have found a new way in make-up. A cheek make-up that stays just the way you put it on all day long; no matter *what* you do.

You apply it in the morning—and forget your cheeks all day long. Walk, dance, go in a pool — do anything you like — yet your cheeks are divinely perfect without a further thought!

It's the newest creation of Louis Philippe —world-famed colorist—whom women of Paris follow in matters of make-up like a religion.

What It Is

It's a delicate *cream rouge*, called *Angelus Rouge Incarnat*, that comes in tones to blend with every complexion, eye-color and hair. Subtle, natural tones that actually match the color of the human blood. And thus provide a natural, *undetectable* cheek make-up.

Apply it, and only under a magnifying glass can even an expert detect that it is not the *natural* flush of your cheeks. *For, being a cream rouge, it blends directly into the skin.* Old-time powder rouges touch only the surface. Hence, rub off, blow off, become uneven and disillusioning.

Women Quitting Powder Rouges For It

On every side, women are quitting old-time powder rouges for this remarkable creation. For it provides a NATURAL color that *lasts all day.*

It ends hurried, uneven, artificial make-up, put on under improper lights. You apply it at your own dressing table and *know* that it's on evenly and properly. You can use it, too, on both the lips and cheeks. And thus gain a *perfect color harmony.*

Try it—*Angelus Rouge Incarnat.* It's on sale at all drug and department stores in little red boxes (about the size of a quarter) and costs only a few cents. You'll find complete color charts wherever you go to buy it. Use it just once, and you'll never again use a powder rouge. For what it does will amaze you.

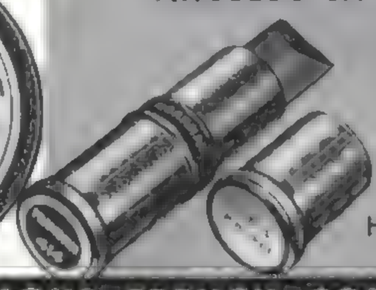
Angelus Rouge Incarnat

IN THE LITTLE RED BOX

- FRAMBOISE
- SUN ORANGE
- POPPY
- LIGHT
- PANDORA
- MEDIUM



LOUIS PHILIPPE
ANGELUS LIPSTICK



IN SAME COLORS FOR A PERFECT COLOR HARMONY

BOTH BY LOUIS PHILIPPE — WORLD-FAMOUS FRENCH COLORIST



Meet your Spring with a spirit of collected coolness in one of Marinette's new "Clodhopper Knits." From dawn to dusk it's smart to be knitted and this three-piece suit in exciting checks is bound to play an important role in reviving your tired Winter Wardrobe. Your friends will thrill at your perfect charm and taste.

Marinette

THE ARISTOCRAT OF KNITTED WEAR

MARINETTE • WISCONSIN

FURNISHED TO CANADA BY THE KNIT-TO-FIT MANUFACTURING COMPANY • MONTREAL

BEAUTY HIGH JINKS

(Continued from page 101) end of the treatment. If you want to carry on the excitement of the experience, ask for the new Rubinstein purple mascara in your make-up. Even if you are a blonde, it's fun for a dazzle.

If you aren't already a convert to the Richard Hudnut Correct Angle facial, their Correct Angle treatment chair is still an unparalleled experience to come—and no pun intended. But this business of heels over head has now penetrated into the home. You are instructed at the Hudnut salon to continue your facial treatments in the reverse position at home, as you see in the large photograph on page 100. And maybe you think you wouldn't like lying with your feet up in the air while you do your face? Well, an eminent psychologist has already proved that mental processes are more active when your head is lower than your heels, and the Richard Hudnut salon shows you a wonderfully convincing before-and-after version of your face, in relation to a Correct Angle treatment. However, the virtues of the heels-over-head facial *chez vous* are something about which you may have to convince yourself, and we will be delighted to send you the details of the treatment. Incidentally, the lady giving herself the Hudnut facial-in-reverse wears an enchanting crash house coat of Saks-Fifth Avenue's original design and does her reclining on a beige satin *chaise longue* known as "Plume," from Wycombe Meyer, Inc.

These are only random ideas of the high moments in beauty. We picked them because they seemed dramatic, but there are no doubt others that you have been meaning to try for yourself, and we have still more in mind, if you want to write to us about them.

SWING HIGH

(Continued from page 112) very little to do with it, although they have sometimes had the genuine jazzists in their orchestras. What the public calls jazz is usually commercially successful dance music, often maudlin in theme, which is played almost entirely from scores and is limited so far as syncopation is concerned to various clichés adapted from the swing language. Meanwhile the swing players, after working hours, or in the rare places where *le jazz hot* has been popular, have kept the Dixieland's memory green. During the last ten years, for instance, Fletcher Henderson's band of black virtuosi has been serving *ne plus ultra* swing music to such diverse audiences as those at Roseland dance-hall in New York, Yale house-parties, and balls of the Communist Party, U. S. A.

SWING MASTERS

Some of its most eloquent masters have been frequently recorded. "Fats" Waller is a large Harlem character whose piano playing is a polished development of dirty style. A travelled gentleman, Waller once shared an organ loft in Belgium with a noted disciple of César Franck. "First he plays on the god box," Waller has reported, "then I plays on the god box. Then he sends down and gets up some of that very special liquor." Waller is well represented, solo, on a Victor record of "Alligator Crawl," and he has recently made at least two dozen disks with a small band. Jack Teagarden plays with Paul Whiteman for profit and elsewhere for swing. You will hear both his native Texan trombone and his voice in a Columbia record of the languid "Basin Street Blues" and "Beale Street Blues" by Benny Goodman and his Orchestra. Goodman began his career as a clarinetist by playing in short pants on a Chicago river steamer. He has since played the Mozart clarinet quintette for a private New York audience on gilded chairs, and his new band, now at the Congress Hotel in Chicago, is the swing sensation of this year and has made Victor records of Fletcher Henderson's "King Porter Stomp" and the old favourite "Sometimes I'm Happy." Brunswick records feature the coloured pianist, Teddy Wilson, who plays Bach for finger-exercises, and for rhythmic tension you might try the tenor saxophone solos of Bud Freeman on Victor records by Mezz Mezzrow and his Orchestra.

The xylophonist, Red Norvo, has led a small black-and-white band on Columbia records through the eccentric mazes of "Bughouse" and "Blues in E Flat," in which you will find not only Norvo but a trumpeter named Bunny Berrigan and the ripe cadenzas of the tenor saxophone soloist of Henderson's band, Leon "Choo" Berry. And for an intricate example of jazz counterpoint, you might try an Okeh record of "Shimme-sha-wabble" by the old master Miff Mole and his Molers. Mole was the trombonist of the Original Memphis Five, and with two other members of that band, pianist Frank Signorelli and trumpeter Phil Napoleon, may sometimes be heard on programs of the National Broadcasting Company.

Jazz players, if too hard pressed, will fall into weary tonal mannerisms as easily as a movie pipe organist. That is the danger of the swing fad. But familiarity with the works mentioned above should help a neophyte to distinguish between the spirited and inventive, and the stale. And no matter how much the fad may drain the energies of the players, genuine jazz will always be available somewhere. The boys who play it won't care whether you like it or not. They won't care whether it is fashionable or not. They will play it because they *like* it, as they have played it for twenty years. There is a legend to the effect that the Chicago clarinetist, Leon Rapollo, now in an insane asylum, once stopped a friend on the street and, having asked him to put his ear to a telegraph pole, played him clarinet variations on the bass of the singing wires.

COLDS are dangerous infections—*give them Antiseptic Treatment!*

• Listerine's success in reducing the number of colds is due to germ-killing action in mouth and throat

Colds are infections. Why not treat them as such—not with harsh drugs powerless against bacteria, but with a first-rate antiseptic that kills germs quickly?

Fewer, Milder Colds

People who follow this system may expect fewer colds and fewer sore throats. That has been proved by scientific tests in which Listerine was used. The results of these tests are corroborated by the experience of Listerine users as attested by enthusiastic letters to this company.

Remember, your cold is accompanied by germs, which invade the body through the mouth and throat. Promptly killed or even held in check, they may do no damage. Allowed to multiply, these bacteria are almost certain to get the upper hand.



Tested and Approved by Good Housekeeping Bureau — Good Housekeeping Magazine

A mean cold or a nasty sore throat often follows.

Kills germs on tissues

Listerine holds such germs in check. When this pleasant though powerful antiseptic touches the mucous membranes, it begins to kill by the millions germs associated with colds and sore throat.

Even 3 hours after its use, vulnerable areas show a substantially reduced bacterial count.

See for yourself

Why not get in the habit of using Listerine twice a day this winter? You may find, as many others have, that it makes you less susceptible to winter ailments. Many report that as a result of using Listerine they have no colds whatsoever. Others say they catch cold seldom, and that their colds are so mild as to cause no inconvenience. Lambert Pharmacal Company, St. Louis, Mo.

Listerine

—at the first sign of Cold or Sore Throat





ROUGH "POWDER CATCHERS" *Melt Away* AT A TOUCH!

Skin feels baby-soft —takes make-up beautifully



Mrs. Alexander C. Forbes
Grandniece of
MRS. JAMES ROOSEVELT
"Pond's Vanishing Cream," she says, "melts away little roughnesses . . . keeps my skin smooth for powder"

YOU KNOW those flaky little bits that rough up your skin? . . . especially on your nose and chin. Such powder catchers!

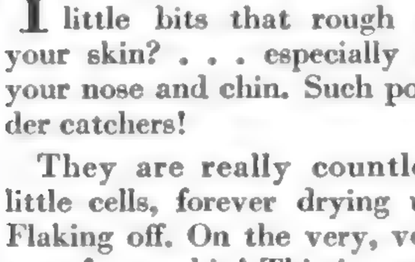
They are really countless little cells, forever drying up. Flaking off. On the very, very top of your skin! This is a natural process which goes on day in, day out—the skin's way of throwing off old dead cells.

"Then how can my skin ever come smooth?"

You can *melt away* those powder catchers the second you see them! A leading dermatologist tells what happens when you do this:

"Although cells on surface skin are constantly drying out, becoming horny —they can be melted off instantly with a keratolytic cream (Vanishing Cream). Then the young, supple cells beneath come into view and the skin, as a whole, has the smoothness of a child's."

Within your reach—Anybody can do this herself with Pond's Vanishing Cream. It actually has that special keratolytic property which melts off dried surface cells. This explains how Pond's Vanishing Cream smooths skin so quickly!



Outer skin (the epidermis)—Dried-out cells on top skin flake loose, thus "catch" powder.

Touch it to your face. There and then you feel every single roughness melt away, disappear. Look again and see how soft your skin is. Now apply powder—it can't "catch" on a skin like this!

For a smooth make-up—Never powder right on your bare skin. First film on Pond's Vanishing Cream to smooth away every powder-catching roughness. Skin becomes soft. Make-up goes on evenly . . . and stays just-so until you remove it.

Overnight for lasting softness—Every night after cleansing, smooth on Pond's Vanishing Cream. While you sleep, it brings your skin an extra softness. Your face is cool, not a bit greasy—nothing smears the pillowcase. Next morning, you'll find your skin decidedly softer.

8-Piece Package Pond's, Dept. C142, Clinton, Conn. Rush 8-piece package containing special tube of Pond's Vanishing Cream, generous samples of 2 other Pond's Creams and 5 different shades of Pond's Face Powder. I enclose 10¢ for postage and packing.

Name_____

Street_____

City_____ State_____

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RADIO QUEEN

(Continued from page 75) broadcasting studio say. No frantic fiddling with the control-room dials when that baby's on the air. Veteran of eight long years of battling mikes and pretty nearly always subjugating them, mastering in turn each new improved kind developed by radio engineers, Miss Sticky stalks daintily up to a mike to-day quite as if it weren't there at all. It seems that she plain ignores it. It seems that way. That's the way a real radio artiste treats a mike.

It's been years since Miss Sticky has had mike fright, or any other kind of fright. When thousands and thousands of people write you each week to tell you you're wonderful, when more thousands fight for tickets for the privilege of being present at your broadcasts, when you've been dubbed Third Annual Queen right smack on the Capitol steps, you get to realize who you are. You get to appreciate how much you mean to this great, neighbourly world.

SO MANY PEOPLE LOVE YOU

And yet it is a grave responsibility. It makes you serious, and kind of philosophical. It gets you to talking in pronouncements. So many people love you, love you concretely with tatted handkerchiefs and hand-written letters and hand-balloted votes in popularity contests, it makes you love them right back. It makes you want to be worthy. It makes you think beautiful thoughts and say beautiful things and act saintly and remote. It makes your eyes look at the far walls as you say, placid and cool in any pause, "This is a laughing room." It makes you gaze out of the windows as you announce in your slow, melodious, adored-by-millions voice, "I love space. Space is necessary to me. Maybe it's my spirit that needs space to soar. But definitely, I have a feeling that I must have space."

When you, little you, are singled out for the adoration of the multitudes, there can be room in your heart only for noble sentiments toward all, save perhaps toward Metropolitan opera divas who don't have pure voices at all and whose diction is slipshod as the, the, the blazes and yet they get jobs on the air like that, and at terrific salaries and act like they're doing radio a favour; or toward your program's sponsors, who are so unfeeling and inartistic and commercial they put it in your contract that they won't pay for your photographs you send to the fans, or hire the stenographers who answer your mail, or buy the lovely dresses you wear for their broadcasts, mind you.

Miss Sticky's costumes for her broadcasts are in pastels, for she loves pink and she adores baby-blue and she's crazy about golden yellow and she's really mad about white. She buys some of them at this shop and others at that shop, and some a little designer she knows designs for her, and they all look, save for the colour, exactly alike. They are all *jeune fille*. They have little bodices and puffed sleeves and high waists tied with ribbons, and flaring skirts, for Miss Sticky, though little, has a strapping *derrière*—it's kept her out of the movies, that *derrière*, though she does say she really believes radio artistes should devote their talents to radio alone; to appear in the movies, she says, robs them of their glamour, it dispels the ethereal illusion.

So Miss Sticky, when she walks across the stage toward her mike, looks like a lovely little thing who's coming out next season in Topeka, Kansas, and she always smiles gently at her enraptured audience. When the broadcast is over and her adorers swarm to the platform with their autograph books thrust forth, Miss Sticky smiles gently some more and signs quite a few of them, careful to see it's a pencil she signs them with—for some radio autograph seekers do not, alas, have as splendid characters as folks bound in radio should, and have been known to put ink-signed signatures to ignoble uses.

THE GREAT ARE HUMBLE

Miss Sticky goes home in a taxi, even though her fans show every sign of yearning to pull her carriage themselves through the streets. This week's broadcast is over, and to-morrow she must meet with the program's directors to plan the next week's. Then there are rehearsals, and private lessons, and coaching, and listening to the other girls on the air—Miss Sticky's apartment has a radio in every room, bathrooms, too—and shopping, and hard studying of her songs, for Miss Sticky sings in many languages to please everybody in the radio audience, though she speaks only American.

They say some people get married during Miss Sticky's broadcasts, they are so clean and pure and yet decently warm, but Miss Sticky's life, the whole of it, she says—and as she says it, looking at her is almost an assault—, is consecrated to radio.

JUST WRITE AND ASK US

Would you like to know more about the clothes shown in this issue of Vogue? How much the models from the New York shops cost, for instance? Or who will do your hair like that of the lovely ladies who posed in these clothes? Vogue's Information Service will tell you (but please enclose a stamped envelope when you write).



• *Left:*—The most thrilling moment of all—the homecoming—snapped by Mrs. Roosevelt as her boat docks at the Hamilton wharf. *Below:*—This modernistic snapshot was made by Mrs. Roosevelt from the tender.



Unusual Snapshots

by distinguished amateurs

MR. AND MRS. GEORGE EMLEN ROOSEVELT find one advantage of living in Bermuda and commuting to New York is that you can spend the time between ports practicing amateur photography. Both are enthusiastic performers with the camera. Both admit a partiality for the Kodak Retina. With Mr. Morgan J. O'Brien, Jr., they made some interesting studies on a recent voyage.





• Mr. Roosevelt snaps Mrs. Roosevelt, as she borrows Captain Davis' telescope for the first sight of the emerald-green coast line of Bermuda.

• *Right:*—Mr. O'Brien snaps his companions against a rather effective sea background. *Below:*—Morgan J. O'Brien, Jr., with his Retina, snapped by Mr. Roosevelt.



KODAK RETINA—Eastman's finest precision miniature camera—makes 36 pictures at a loading. This tiny Kodak has all the worth-while features—automatic film spacer—powerful *f*.3.5 lens—1/500-second shutter. Pictures, about 1 x 1½ inches, readily enlarged. Price, $57.50—at convenient camera counters . . . Eastman Kodak Company, Rochester, N. Y.



LOVELY HANDS THAT WEAR PEGGY SAGE POLISH



The lovely hands of Miss Virginia Sinclair, an active young member of New York Society ... photographed after a recent Peggy Sage Salon manicure, wearing Rust Polish to the tips of her nails.

TURN TO PEGGY SAGE FOR THE CHARM OF BEAUTIFUL HANDS

Into the Salons of Peggy Sage... in New York, London and Paris ...come many of the world's smartest women. For they know with what dramatic effect Miss Sage brings out the beauty of their hands.

Miss Sinclair, whose enchanting hands you see above, has permitted Miss Sage to photograph them after a recent Salon manicure. Theirs is an exquisite grooming such as you can achieve at home, with Miss Sage's exclusive Salon Manicure Preparations.

By devastating dozens, there are Peggy Sage Polishes in Rose and Red and exotic Jewel tones. Her Nail and Cuticle Preparations are gentle care-takers of fingertips... her luxurious Hand Creams and Lotions bring the rich rewards of caressing smoothness.

And now all hands are applauding Miss Sage's new Gardenia Liquid Hand Cream that soothes chapped and roughened skin—and renews its satiny texture.

Peggy Sage Preparations are sold at the better toilet goods counters, here and abroad.



PEGGY SAGE

SALON MANICURE PREPARATIONS

Liquid Polish $1.00 . . . Lubricant Polish Remover 50¢ . . . Cuticle Remover 75¢ Nail Dress $1.00 (for the health of nails and cuticle)... Gardenia Liquid Hand Cream (new) $1.00... Hand Lotion $1.00... Hand Mask Cream $1.00.. Hand Smoother and Softener Cream $1.00. Complete Manicure Sets $6 to $10.

PEGGY SAGE SALONS: 50 EAST 57TH STREET, NEW YORK... PHONE PLAZA 3-9011.
LONDON: ONE THIRTY NEW BOND STREET... PARIS: SEVEN PLACE VENDOME

BELT ROUND-UP

• Down the spar, right:
• Navy calf coat belt, centre stitched, padded buckle; Bonwit Teller
• Gold metal crop and saddle on luggage tan saddle leather; Bloomingdale
• Navy-blue patent leather strip, pin-pricked with white; McCreery
• A metal stirrup hitches tan saddle leather; Lord and Taylor
• Schaffer's terra-cotta calf to girdle navy, grey, or green; Saks-Fifth Avenue





• Left (north to south):
• Criterion's blue velvet calf, nickel latched. From Bonwit Teller
• Brown suède, basted in beige, green, or what you will. From Will Carroll
• Pigskin stomacher that narrows and fastens in back with silver and copper squares; Will Carroll
• Stitched black box calf; Will Carroll
• Build-up in front on a green patent leather belt; from Bonwit Teller

• Right (top to bottom):
• Black calf dress belt. Gold-banded buckle curves to fit; Bonwit Teller
• Squared-off tabs of red calf link together for a coat belt; from Altman
• Gargantuan hook and eye on patent leather; Bonwit Teller
• Longshoreman's belt of heavy brown calf, saddle sewn; from Mark Cross
• Black glove capeskin, last. Thongs tie twin circles. Bonwit Teller



NELSON





March winds hold no terrors of chapping and windburn when you give your face and hands a daily protective treatment with DuBarry Milk of Cucumber and Orris—a combined cleansing lotion and powder base. $1.25

•

The luxury of a lifetime is in store for you in the new DuBarry Rose Mask, a boudoir beauty treatment that does the work of ten professional fingers on your skin. Tingling, then cooling, it tightens tissues, firms contours, and leaves your skin incredibly soft and youthful. $3 and $5

•

Start now to undo the work of winter with DuBarry Contour Cream, the double-action cleansing-and-tissue cream especially created for sensitive skin. During March, you get a $1-size jar of the cream along with the regular $2 DuBarry Face Powder—$3 worth of beauty for only $2

•

Spring comes to Fifth Avenue! And with it an invitation to a good going over at the Richard Hudnut Salon at No. 693. Treat yourself to a workout, rub-down, facial, shampoo, finger-wave, and manicure, and you'll sally forth feeling *femme fatale*

DU BARRY
Beauty Preparations

Groomed IN A FIRESIDE SALON

You've envied them, haven't you—the women who always look just right, who always have time for salon grooming. Yet, if you will, you can achieve that salon look without stirring a step from your own fireside. It's a matter of simplicity...simple movements, deftly repeated, with the honesty of a daily ritual . . . simple creams and lotions, superbly fine—the very DuBarry Beauty Preparations that keep famous faces fit. Ask for the DuBarry booklet at your favorite cosmetic counter. Practice its practical hand principle technique. Equip your dressing table with DuBarry salon creams and lotions for whatever-ails-your-beauty—smile-and-frown lines, chin letdowns, throat crinkles, world-weary skin. And go forth refreshed—you *look* beloved, you feel rejoiced, at the new good-grooming you have so pleasantly, so expertly achieved.

RICHARD HUDNUT

New York . . . . . Paris . . . . . London
Toronto . . . Buenos Aires . . . Mexico City
Budapest . . . . Capetown . . . . Shanghai
Sydney . . . . . Havana . . . . . Vienna

KISLAV

MADE IN FRANCE



new spring glove shades

designed to give you

a COLORFUL personality

Kislav gloves are famous the world over for giving character to the hands. Now this "aristocrat of doeskin gloves" is appearing in dashing shades* that will add color to your personality . . and to your costume . . as well! Gay and amusing though these new shades are, never fear that they are not practical too. All Kislav gloves are fast color, washable in hot water. And they wear so incredibly long, they are actually just about the least expensive gloves you can buy!

*Yellow, strawberry red, Biarritz green, coral beige, arbutus pink, apricot, clipper blue, silvertone, san-beige, and of course white. Slip-on models, hand made throughout, $6.00 and up; pique sewn, $5.00 and up. Wrist length models, hand made throughout, $5.50 and up; pique and prix seam, $4.00 and up. Send for descriptive booklet.

BUSCARLET GLOVE CO., inc.
NORMAN BLUM CO., inc. *Sole Distributors for U. S. and Canada*
468 Fourth Ave., N. Y. 36 S. State St., Chicago 156 Yonge St., Toronto, Can.

SHOP-HOUND TIPS

(Continued from page 104) It has three wheels (real airplane wheels) and back-wheel steering, enabling it to turn in its own length. But the Aero Cycle is not devised solely for amusement: it can also be used as conveyance, and is already popular in Palm Springs, where visitors can be seen pedalling rapidly back and forth between the Desert Inn and the El Mirador.

• Soon (maybe) you'll be leaving the parrot and the potted plants to the tender mercies of a caretaker, and sailing for Europe. There'll be moments, let's face it, when you'll tire of ships' orchestras, third-rate opera companies, and brass bands and will long for a little music of your own choosing. Marconiphone makes a portable radio-gramophone that plays and changes eight ten-inch records and seven twelve-inch records, both regular and long playing, and will also repeat the same record indefinitely, if that's your particular form of relaxation. It operates on A.C. and D.C. current and can be plugged in anywhere in Europe, except Jugoslavia, which has an unusually high voltage—but, for a small extra charge, it can be made to operate anywhere in the world blessed with electricity. The radio, briefly, is a super-heterodyne. It's a neat-looking piece, weighs about forty-five pounds, costs about $140, and can be found at Haynes Griffin, 373 Madison Avenue, covered in brown cowhide or rawhide.

• Friends of Mary Walls, get out your address-books and make a note that she has moved to new showrooms at 18 West Fifty-Seventh Street. And débutantes should prick up their ears and pay attention, for Mary Walls has a flair for coming-out dresses for the very young. If your problem is what to wear on evenings at home (and somehow an old ball gown has never seemed the right solution), remember that Mary Walls has stylized dinner-dresses (from around $30) of flowered cottons, chintzes, printed moires, and linens.

• There are two schools of thought as to the pronunciation of the word blouse. And it is noticeable that people who wear the filmy kind invariably refer to it as a *bloose*, whereas people who call it a *blowze* wear the more tailored types. But devotees of either kind can be sure of finding something to their liking at Rohens (563 Madison Avenue). To wear with suits and tweeds, there are simple blouses of tie silks that have the kind of neat patterns that bronzed Englishmen wear with flannels. The same idea is also carried out in Comospun, a material that looks like a challis, in an excellent range of colours: Legion-blue, for instance, oyster, Kenya-red (tomato, to you), and Monte Carlo gold—a subtle and elusive colour. These blouses cost around $4.50 each. Filmy affairs in chiffon and lace, or in satin with hand-tucked fronts, cost between $10 and $25.

• First of all, Charnaux corsets were made in England, then in France and Austria, as well. So popular are they with the ladies of those lands that Saks-Fifth Avenue imported some as an experiment, an experiment that proved successful, and they are now being manufactured over here. Charnaux corsets are made from latex, the pure milk of the rubber-tree, into a material called "Anotex," and the result is a soft and extremely elastic material with a perforated pattern over the entire surface. These perforations are graded in size and placed in such a way that "bands of force directed upwards are produced," to quote the rather spiritual phraseology of the makers. The Charnaux corset clings to the figure without gripping too tightly, yet has great control. It has a smooth line and, even if worn without garters, doesn't wrinkle. There are several models for sports wear, one with detachable garters, so that it can be worn under a bathing-suit. Saks-Fifth Avenue has them, peach coloured, for around $15.

• All of us who swing a racket, whether indoors or under the blue vault of heaven, need plenty of tennis dresses. Ladins, 640 Madison Avenue, has simple washable tennis dresses of Celanese. They're in pastel shades, and white, and cost from about $7 to $17. To delight the heart of a girl of school or college age: suits in silks having small neat patterns. They're very plain, with short-sleeved belted jackets, and cost around $15. Also man-tailored suits, of flannel and worsteds, some with Norfolk jackets, that cost from about $17. And to wear with them, Ladins has Belgian linen blouses, with pleated fronts, in pastel colours, for about $3.50, including the monogram.

• Bright and early breakfast in the dining-room has always seemed to me a custom verging on the barbaric. Irene Hayes has realized that breakfast in bed, being easily the pleasantest time of the day, should have trappings worthy of it. Her breakfast tray is one of the most ethereal objects made of wood and brass that you're ever likely to see. In shape, a rounded crescent on four short legs, it's painted pale blue and white, or pink and white, and the surface is hand-painted with a design of delicate flowers. A border of cut-out brass prevents your breakfast from sliding onto the eiderdown. It costs around $14.50. In mahogany or walnut, around $10.

• When two people with as many friends, and with such established reputations as Anna Tappé and Mademoiselle Olga get together, something good is bound to come of it. At 5 East Fifty-Seventh Street, they are showing their first collection of hats and dresses. More than ever, people are rushing into print this spring, and Anna Tappé is showing a number of vivid printed suits, some with tailored jackets, some with short box-coats. To go with them, Mademoiselle Olga designed a flat-topped, curly-brimmed Homburg, in black toyo. Another hat of a new straw fabric had an immense peak and white flowers perched on the front of the crown. Printed evening dresses, too, of course: a particularly attractive printed silk had a floral design in Dubonnet, coral, and green, on a creamy white ground; a brilliant flower-print dinner-dress was subdued under black marquisette. The dresses start around $55, and the hats around $12.75.

Flaming Royal Poinciana Tree—Natural Color Photograph taken in Hawaii.

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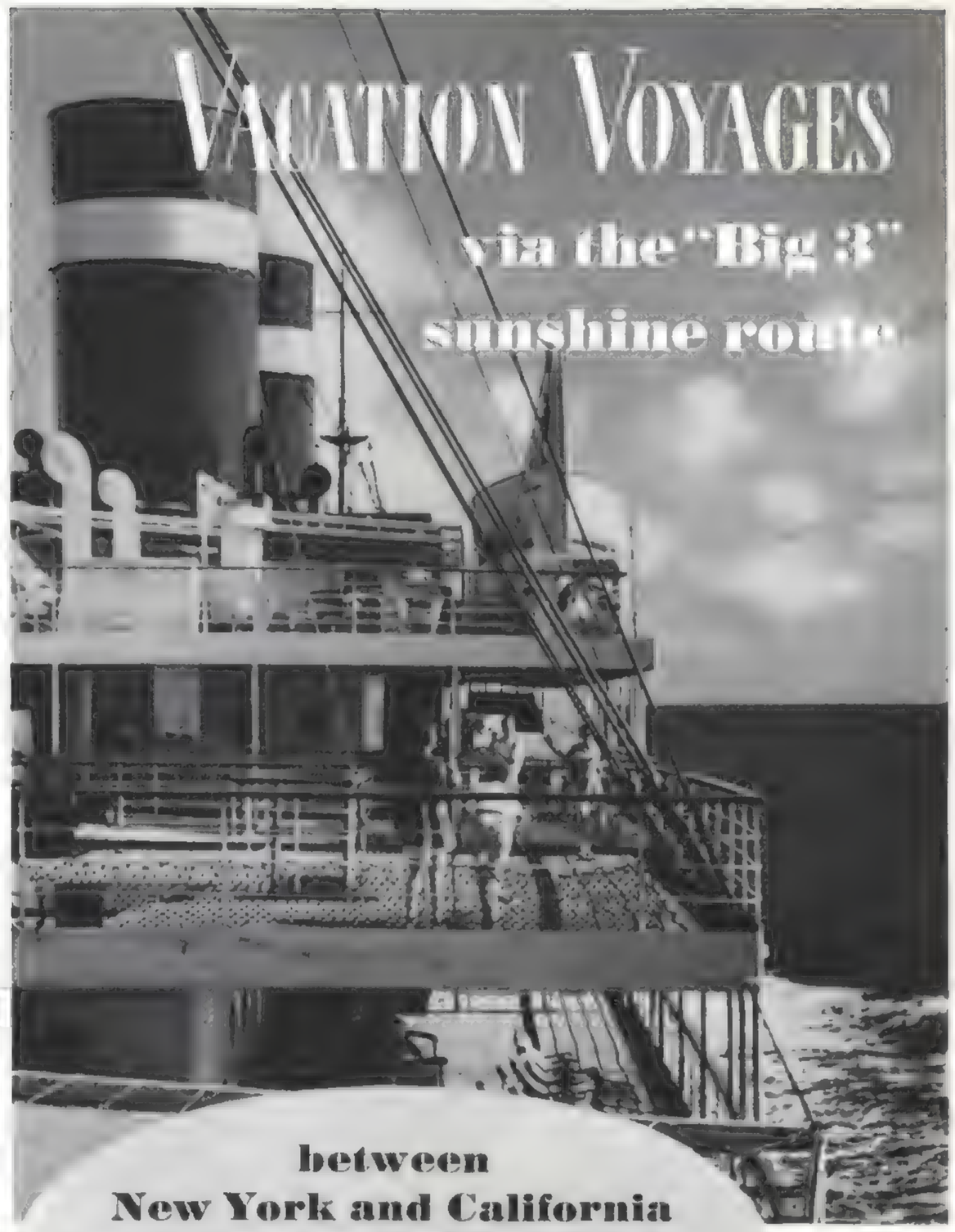
(Continued from page 85) quality about them that was made for country clothes. For instance, there are rayon cloths, heavy and sometimes irregular in weave; flammé fabrics, the threads of which are of irregular thickness—heavy here and thinning a little farther on. Cloqué silks, so superb for suits and afternoon dresses, are more discreet and flatter than before. Taffetas have had a complete metamorphosis. In this group, "open air" taffetas make their début. These are almost like shantungs in spirit and appearance. Others have a rustic flavour that suggests them, as alternates to cottons, for summer dresses. Greatest of all changes is the new fifty-six inch taffeta woven on the bias by Combier. Up to now, taffeta is the only fabric treated in this way, but you can be certain of seeing other fabrics woven on the bias in coming collections.

As for woollens, they are distinguished mostly for their superb pastel shades, and for the tweeds with hand-spun threads in pastel tones running through them. There is a strong bas-relief feeling in all plain coloured woollens—sometimes given by raised stripes woven through, and sometimes by fantastic introductions, such as coq feathers, tassels, cork circles, and swansdown powder-puffs woven into light-weight fabrics. (One of these brain-children is shown on page 85. It is Rodier's "Ryco" with coq feathers woven into a light chocolate brown wool background. Another is shown above, at the top of the page. This is Lesur's "Pampil"—a natural tweed background spattered with woven coloured tassels.)

All of the silk collections included lots of rayon—softer and more interesting than ever before. It appears in prints and plain materials, sometimes mixed with silk, sometimes with wool or cotton. Colcombet weaves it in perfect imitation of hard, mannish woollen fabrics, and Coudurier weaves it to look like linen. Even the wool houses have also had fun playing with rayon this season. Rodier uses his handspun woollen threads woven through a rayon background. He makes rayon that looks like fish-scales—very cool and effective for summer evenings—and puts black patent leather stripes on a white rayon background. He also has a beautiful transparent fabric of black Cellophane, and lots of rayon piqués.

And now for news of the individual houses:

Ducharne chooses a background of the crêpe Elizabeth type with a suède-like surface, sometimes with heavy threads running through it to give it an uneven homespun look, or a wavy crêpe that gives a bas-relief effect, or silk organdie, or ciré mousseline. And he borrows his motifs from the nursery: miniature elephants, playing cards, dominoes, cat heads, sailor hats, Chinese lanterns, soap bubbles, tiny Breton figures dancing, knights on their horses, envelopes, brioches, flower-pots, ladybugs, buttons, and other amusing fantasies. They are printed, for the most part, on dark (Continued on page 133)



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CHARTING A FRESH COURSE



Flanking the flower bowl are two hand-cut crystal candelabra; a Baccarat trio, heavy but clean-cut as sky-scrapers. Imported by Carole Stupell

(Continued from page 97) can always order brook trout from a good fishman, and, even if he should have to send away for them, it's well worth it because every one thinks they are exciting. Be sure they are boned and don't let a surprised cook cut a head or tail off. Pompano with anchovy butter makes gourmets weep for joy. Salmon is pretty and good, but serve it for itself, rather than in any done-up form. Our feeling is that it is always best to choose the fish of a fish course for itself —not to do it up in soufflés, Newburghs, and such.

In houses where the host is a good shot, the hostess is only too well aware of just what to do with game. Perhaps, like one we know, she takes on a vegetarian diet in the middle of every shooting season. But suppose you are only destined to receive a brace of pheasant or wild duck two or three times during the season. (If, by any chance, your shooting friends should only send you *one*, you must get your poultry man to send another, for it is the occasion for a party. Or it is possible that you could really buy a pair for yourself.) At any rate, do the game course up well. Many men who really value the birds they brought to earth insist on carving them themselves at the sideboard, and you may find a stifled carving bent in your husband, whether he shoots or not. In that case, provide him with a really adequate carving-knife, fork, game scissors, and a platter huge enough to allow for comfortable carving—the sort of arrangement that has been achieved in the photograph on page 97. And serve the right things with the right birds. See, for example, that the pheasant is accompanied by its bread sauce, crumbs, and gravy; that the drawn blood and currant jelly sauce are passed with the underdone duck.

If you serve a vegetable by itself after the roast, you follow an admirable French custom and surprise your guests. Of course, asparagus and artichokes and hearts of palm are more or less accepted in this rôle, but we mean the common garden variety. Fresh corn, with a dash of cream and butter; beautiful June pease surrounded by carrot sticks; braised celery topped with marrow; sprigs of cauliflower sharply seasoned and topped with paprika, and, in summer, corn defiantly on its cob, to be eaten at leisure, and with acclaim.

Good caviar too often finds itself on a soggy biscuit, presented with a variety of other canapés. If you serve fresh caviar, it should have the dignity of a bowl of its own set in ice, so that the guests can spread bits of toast for themselves. But fresh caviar is something you can serve (Continued on page 124)

A DRY SKIN TODAY

MEANS AN OLD SKIN TOMORROW



HERE DWELLS YOUTH

How Primrose House Solves a Problem that Confronts Four Women in Every Five

IF you have a dry skin, your face and throat are threatened by a greater menace than age.

For dryness develops those telltale fine lines that are etched into the skin as the days fly by and slowly, but surely, the skin becomes wrinkled, losing tone and texture.

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CHARTING A FRESH COURSE

(Continued from page 122) legitimately before the soup at table for dinner, and it always delights every one. Sink the container of fresh caviar into one of these bowls-within-a-bowl, and see that it is accompanied by pieces of medium-done toast, chopped onion, egg white, and egg yolk, and sections of lemon.

Snails are another course-by-themselves that you encounter rarely. One advice about snails is to find out first how your guests stand on the matter. With harmony in the choice, the snail idea is one to make hostess history. There are special snail plates, holders, and forks to be had (and the snails can be delivered prepared), but you can use your luncheon plates and oyster-forks quite adequately.

A savoury in the English manner is a daring course in this country, because, unless they are used to it, even your favourite guests may wonder. But a savoury is a joy after dessert—a bit of puffed cheese on toast or a miniature rarebit; boneless grilled sardines; hot toast with bloater paste. Fruit, by itself, after the dessert, is one of the pleasantest ways to end a meal, with the fruit-knife and fork on the plate with the finger-bowl.

At a really informal lunch or supper, it is amusing to make soup the pièce de résistance. Have it one of those good substantial soups, with plenty of meat and vegetables, or blazing hot onion soup, with French bread and an extra supply of freshly grated Parmesan cheese. Have the soup ladled out of a tureen or an earthenware pot, to give the feeling of plenty and provide for the inevitable second helping.

Hors-d'œuvres are fun at restaurants, and the reason we don't plan them more frequently for our own tables is simply because they are too much trouble. When you do serve them as a first course at luncheon, people love them. If you plan one rather special variety, the rest can be very simple and come out of jars and bottles. For example, little hot sausages baked in a flaky crust can be supplemented by artichoke hearts vinaigrette, boneless sardines, and pickled mushrooms. Balls of pâté de foies gras are a de luxe touch, and cornucopias of Westphalian ham are delicious and different.

There are many other fresh courses. We believe it is a subject for imagination, but if you haven't ideas of your own, we have still more to offer if you want them. In the meantime, the accessories that form the settings for the four courses on pages 96 and 97 were gleaned from the following sources.

The entrée in the upper photograph on page 96 rests on one of Carole Stupell's modern monogrammed plates. The platinum-base glasses, pink pottery flower holder (effective in pairs), crystal salt-dish and pepper-shaker are also Miss Stupell's. The linens from Mosse have a lovely sheen, are shell-beige in colour, and pleasantly moderate in price.

The fish-course accoutrements (in the photograph at the lower left on page 96) are all from Plummer—china, English glasses, and cigarette holder and ash-tray. The cloth is Mosse's.

The oyster-plate (lower right photograph on page 96) is a new version from Carole Stupell, as are the beautiful Baccarat flower bowl and candelabra (seen again on page 122) and the ingenious cigarette holder. The glasses are Saks-Fifth Avenue's exclusive design. The silver accessories in the game photograph (shown on page 97) are by the International Silver Company.



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*Send for Elizabeth Arden's new "Maquillages Harmonisés" (Make-up Color Chart) which lists the perfect shade to wear with any color in every item from Powder Foundation to Nail Polish; 50c or gratis with $5 purchases. * Registration applied for.*

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The Mandarin print of this frock is handpainted on the patent leather belt and the belt lined with the dress fabric so you may wear it either side out. The collarless soft neckline is cool and fresh looking. Yellow and brown, coral and navy, aqua and dubonnet. Sizes 12 to 42. $5.95

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• "Richelieu," by the International Silver Company (above, at the right), was inspired by the period of Louis XIII. Heavy in weight, it is still decorative in feeling



NELSON



• "Sir Christopher" (directly above) is the newest R. Wallace interpretation of the ornamental feeling in silver, combining dignity and elegance with elaboration

• Modern in feeling and execution, Reed and Barton's "Jubilee" (left) is still adaptable for other than modern settings. Its simplicity has a quality of decoration

ABOVE you see close-up views of the four new sterling silver designs that adorn the tables in the photographs on pages 96 and 97. With two rich decorative patterns, a more delicate ornamental design, and an incisive modern motif to choose from, you can follow your own bent among these new patterns. The pieces above are, obviously, dinner-knives and forks, but each of the illustrations for "Charting a Fresh Course" shows silver which is also in less common usage, but which always adds a pleasant air to your table—the oyster-fork, the fish-knife and fork, the game set, the second-size knife and fork for entrées. And in this category also belong the little silver fruit-knives and forks.

SUFFERIN' THROUGH

(Continued from page 89) It is no news, of course, that actresses and their parts have no relationship. In the footlight bravura of Ina Claire, however, there is always a bit of the Claire who lives at the Hotel Pierre, goes shining to first nights and enormous parties, and obviously has a personal fizz. There is enough door-slamming vigour left over from her stage performances to carry Lynn Fontanne through mannered exoticism even in a Swedish farmhouse in Wisconsin. There is enough ambition and homely charm in Helen Hayes in the theatre to cling to the Hayes who gets her tenacious way in the iron-lace banistered house that sits with a respectable, theatric bump by the Hudson.

MORE TORTURE

But of the Katharine Cornell who goes in for wantons, for sufferers, there is no off-stage trace. She loses then that quality which Alexander Woollcott in writing of her performance in "The Letter" once described, in a dither of tautology, as "bared, tortured nerves in agony." Away from the theatre she is quiet, unhysterical, as obliging as a parish priest. Socially, she is the darling of old ladies. On her free evenings she goes to bed. She buys two evening dresses a year and never puts them on. She even wears an opossum coat. She, who loved playing Elizabeth Barrett, bound sallowly to a sofa, strides, big and healthy, over the country.

Instead of being like almost all other actresses, wily catch-basins of temperament, all rages, smiles, tears, and broken appointments like crockery at their feet, she has gone too drab, too modest, deprecating on a royal scale. She is then far from the unhappy Countess Ellen Olenska in "The Age of Innocence," where, with young Franchot Tone by her side, she was so full of "mute despair and heartrending bravery." In that tussle with the acerbity of New York society, she led Walter Winchell to pin down her performance into one adjective. He was not caught by her dolours, by her foreign spit-curls, by the misery of her lovely face which brought the other critics out in a flush of phrases. He said bluntly: she is adorable.

It was no more, of course, than the state to which she reduced others when she played, for some inexplicable reason of her own, the flimsy murderess of "Dishonored Lady." So inflamed grew one critic at so much unfortunate charm that he found himself writing that she had poisoned her lover on a "plane of universal tragedy." Brooks Atkinson, however, managed to resist her. He reduced it all to a caption capsule of "Pash and Poison."

But the play rarely made any difference. In the theatre she has always lacked the ability to live and love. In sight of the footlights she has a remarkable magnetism for the difficulties of life. Sometimes, as in "The Letter," she was tangled in a fury of jealousy, shot her lover, stood up for trial, acquittal, and then in a frenzy of remorse, confessed bleakly. In "The Outsider," on the other hand, she was a cripple, isolated, with a "starved hunger for life" and a passion for a bone-setting doctor. That instinct for illness had a full romp in "The Barretts of Wimpole Street." Even so, her illness has a certain robust quality. Her invalids are never neurotic, never hysterical. She suffers but she does not whine.

Occasionally, of course, she is merely trapped. In "Alien Corn," the Middle West nearly mangled her musical genius. In "Flower of the Forest," however, the War trapped her, killed her young man, setting her to living out her life aridly in luxury, with a spacious bitterness. Those innumerable trappings began in "A Bill for Divorcement," in which she sacrificed herself so piteously to the service of an insane father that one writer found himself amazed that she could do it without dripping tears into the footlight gutter.

RAMPANT MODESTY

It was all, of course, part of her incredible ability for the aching heart inside the theatre, for a shell of meekness outside. That meekness had its complete exposition last summer when she crossed on the *Ile de France* with Grace Moore. Both had just won medals. Miss Moore that of the Society of Arts and Sciences for the best movie performance of the year, Miss Cornell, the critics' medal for the best acting of the season. Unfortunately, the Captain, who knew more about the movies than about the theatre, realized the importance only of Miss Moore. He was used to celebrities who acted like celebrities. Although he never understood about Miss Cornell, he did realize that she had an uncertain eminence to be taken care of. On the night of the Captain's dinner, he invited the parties of Miss Cornell and of Miss Moore to cocktails. Miss Moore arrived with her husband, her secretary, her whole laughing party, a superb picture of a blond and captivating star of the opera, definitely the Tennessee thrush of the movies. Gallantly the Captain mentioned Miss Moore's medal. To that, Margalo Gillmore answered that the boat was fortunate in having two medal winners. Miss Cornell had also won a medal. "Ah," said the Captain with a Gallic graciousness, "what was yours, Miss Cornell—ping-pong?"

"No," said Katharine Cornell, "I'm not that good."

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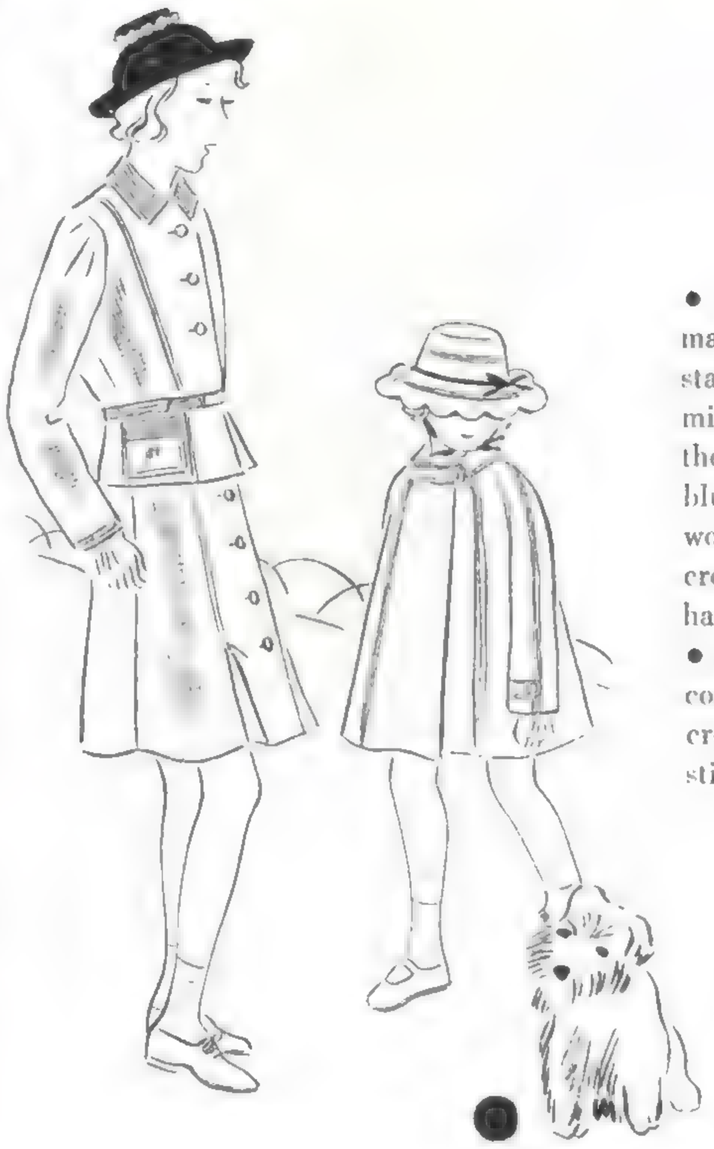
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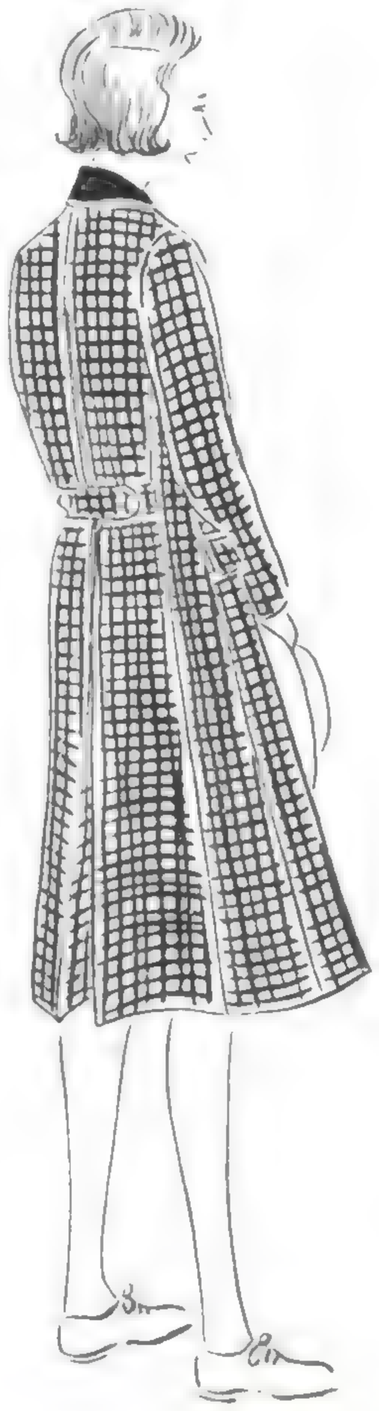
THANK YOUR BROTHER



• Far left: Guaranteed to make an eight-year-old girl stand up as straight as her military-school brother—the high-buttoned, cadet-blue suit of basket-weave wool. Worsted flowers crown the navy-blue felt hat; Saks-Fifth Avenue • Left, a natural tweed coat, lined with coral crêpe, and a matching coral-stitched hat; Miss Brogan



• Right: Even brothers will be forced to admire the British twang of this grey flannel suit—and that's a triumph! The jacket fits snugly, the skirt buttons, the navy-blue felt hat has a red cocarde; Best



• Nothing looks better on the so-called Awkward Age than scrupulous tailoring and casual lines—like the black-and-white checked coat at the left, with a neat black velvet collar and a gay red silk lining. It's so beautifully cut that an English schoolboy wouldn't blush over it, and it's no end bolstering to the morale of a deb-to-be; Best



• Far left: Over a suit of light brown men's-wear flannel is swung a plaid top-coat to match, also double-breasted; Altman

• Left, a top-coat of green tweed, fitted and flaring like Princess Elizabeth's; Lord and Taylor

• Below: Bonwit Teller had these outfits made in London, and they look it. Left, a blue tweed suit for a twelve-year-old. The blouse is dusty-pink, the hat of matching tweed

• Next, an English classic; the double-breasted suit of tan covert-cloth, with a pleated skirt

• Second from the right: A belted top-coat to match the blue tweed suit, boasting four patch pockets

• Right, the full-skirted top-coat of tan covert-cloth matches the suit in the centre. All these may be found at Bonwit Teller





After the
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Even though the cruise was heavenly . . . the cuisine perfect . . . people charming—it's disturbing to have cotton and linen play clothes fail you at the first trip to ship's laundry when the cruise has just begun—or to have to cope with shrinkage tragedies after the cruise is over.

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Photo by REMIE LOHSE



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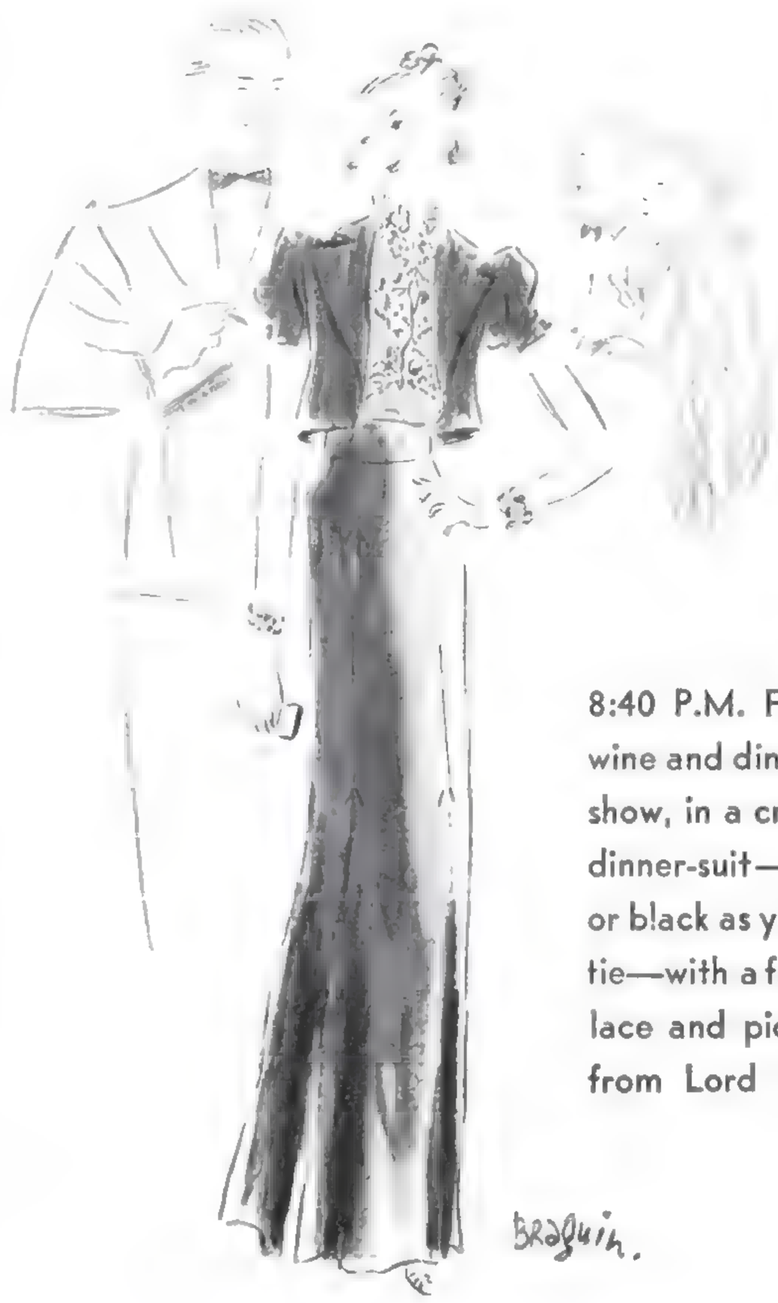
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OFF-CAMPUS WEEK-END



5 P.M. Friday: You hit New York —college behind you, week-end before—in a Viyella flannel jacket, bravely plaid, a plain skirt, a piqué vest; Saks-Fifth Avenue



8:40 P.M. Friday: You wine and dine and see a show, in a crêpe bolero dinner-suit—navy-blue, or black as your escort's tie—with a fragile white lace and piqué blouse; from Lord and Taylor

Braguin.



2 P.M. Saturday: You get a silly black straw hat at Sally Victor's; peasant shoes at the Stetson Shop; a new blue calf bag, chamois gloves and pigskin dittos, at McCutcheon's

6 P.M. Saturday: You go tea-dancing, in a crisply tailored suit of heavy taffeta with a white, dot-like figure. Under the jacket, there's a short-sleeved satin blouse with a ruff; Bloomingdale



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THE tailored mode this season means blouses . . . waistcoats . . . gilets fitted just as smartly as the suit itself. That's why crisp piques, linens and frilled dimities of your blouse assortments should be Sanforized-shrunk so they can fit at first and keep their original fit through many washings!

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OFF-CAMPUS WEEK-END



11:30 P.M. Saturday: Otherwise known as the Big Night. You feel like a feather in the breeze—in a dress and cape made of three layers of net, with one great flower chou; Bonwit Teller



3 P.M. Sunday: Pleasant company lightens the blow of going back to work. So does your little checked beige-and-brown wool suit, worn over a linen blouse; from Bonwit Teller

FRENCH FABRICS

(Continued from page 121) blue or black backgrounds. There are a few very beautiful large flower prints in which the flowers are very vague in outline and shaded in a dozen different tones. These are particularly lovely in grey-blue backgrounds or warm beige ones. One of the best prints in the whole collection doesn't belong to any group. It is a design in which shaded ribbon weaves in and out unevenly all over the fabric. Ducharne prints this on every type of fabric, and with both light and dark backgrounds. One of the most beautiful of Ducharne's fabrics is a taffeta with heavy woollen threads woven through to give it an even more rigid body than it possesses in its own right, and to add a note of soft colour that taffeta lacks. One design has tiny confetti dots of wool over black or white or blue backgrounds—divine for bouffant evening dresses. Another has squares of multicoloured wool on a black background, and still another has royal-blue wool lines on black. Both of these fabrics are perfect for stiff evening coats or capes and for little tight-fitting day and evening jackets for spring and summer.

As for Ducharne's plain coloured silks, his crêpes are like a mesh with a soft suède-like surface. This gives the effect of transparency and of weight at the same time. The colours as a whole are vivid, warm Mexican yellow and red and green—although there are a few beautiful subtle tones, grey-violet, grey-blue, and white tinged with lemon-yellow. The silk organdies almost smell of summer—they are so fresh and transparent and swishing.

CHINESE PRECISION

Bianchini also favours small designs spaced far apart, and here you feel even more strongly the finish and precision of the Chinese. There are tight little stemless bouquets, for example, with amazing detail in design; Japanese fish; sprays of stars or delicate bunches of wheat that make you think of Oriental flower arrangements. There are cherries, squares of flowers, or flower borders all printed in clear brilliant tones against dark backgrounds. And there is an excellent series of two-toned taffetas printed with tiny ducks or birds spaced far apart; and one with comets shooting all over it. It is interesting to see the beautiful reproductions of old Chinese gold brocade Bianchini has made, some of which are certain to inspire long, straight tunics or short fitted jackets.

Bianchini also shows some interesting new solid coloured fabrics: organza with a slight mohair touch to it, gauze-like mousseline that floats away in your hand, slightly pebbled mousseline, very sheer rough crêpe, and natural silk that is woven to look like linen.

Coudurier's collection is full of interest, from his large pastel flower prints with pen-and-ink tracings through them to his wire harlequins that might have been designed by Sandy Calder, dancing on a bright blue background. (This print is shown on page 85.) His favourite new fabric is a heavy crêpe of the georgette type called "Carioca," on which he prints most of his designs. However, there is a divine crêpe called "Givrey" that has fine, shadowy, contrasting threads veiling the design on the right side. A Nile-green background, for instance, has stiff little bunches of flowers printed on it, and over them is a mist of fine brick coloured threads, which gives an unusual two-toned effect.

Coudurier, too, has his nursery fancies. One print has minute flags, hearts, strawberries, butterflies, four-leaf clovers, and a dozen other things printed on it, and, from a distance, you would swear it was a dotted silk. Abyssinian flora and fauna sport among trees on a Negus-brown background—with probably the most enchanting lion in print. Coudurier also shows a map of the South Seas with all the names and directions written in; and another with jigsaw-puzzle maps half put together. This is the house where woven designs are mixed so cleverly with printed designs: honeycombs woven in for printed bees, square cages for parrots, and lots of cloqué designs repeated in print. Coudurier is very proud of a printed mousseline with deep tucks of plain colour woven in, and he has the sheerest silk jersey—like gauze—that you've ever seen.

FROM COLCOMBET

Colcombet uses the pen-and-ink technique a lot, particularly in Persian and arabesque designs. There is one Marie Laurencin large flower design in black and white that is like an etching. The fantasies at Colcombet's are even more ambitious than the others: one depicts the life of a mediaeval château complete with jousting knights and weeping maidens. Another has rings of dancing Breton figures which, from the distance, look like wreaths of flowers. Another has ducks busily quacking out notes of music. In fact, this house seems to be music-minded after the success of the music print it made for Schiaparelli's Mid-season Collection. There is a whole series of Chopin prints, one depicting scenes in his life, including the Place Vendôme in mourning for him (he died in a house there, you know). There is a certain toile de Jouy feeling about these prints.

Colcombet's small prints are sure to cause comment and encourage conversation. Consider the tiny Saint Peter's keys of one print, done in brilliant colours on a dark background (shown on page 121); his black crêpe with jewels printed on as though they were painted in heavy oils; and his minute white good-luck pigs on a dark background (both of these fabrics are shown on page 85). No one could enter a room with such figures on her dress and not whip up the conversation!

Colcombet is still making lots of cloqué, but much flatter and much more defined in design than before. He also has the most superb new dull slipper satin that has a subtle two-tone weave so that the colour changes completely in different lights. A greyish pink, for instance, turns a greyish green if you hold it upside down under the light. Colcombet also has a charming crinkled taffeta with tiny grey-and-pink stripes through it.

The big news in the silk world is that Combier has succeeded in weaving silk completely (Continued on page 134)

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VILLAGE BY THE SEA

(Continued from page 56) The impression of darkness, tall columns, attendants, silence, bright green tables, jewelled wrists, and small, medium, and large *derrières* in high chairs.

Portraits: Mrs. Harrison Williams in her pink bathing-suit with a white bathing-cap—like a tropical flower floating in blue water. At cocktails, she wears a heavy white linen coat, very short and tailored, with wide trousers and a man's shirt. In the evening, she might be in Victorian black tulle with puffed sleeves, looking like Columbine embraced by two Pierrots.

The sophistication of Adele Cavendish with her enchanting sensation of out of placeness in the tropical outdoors. Her high heels and cute, complicated white hat. The long pigtails of Mrs. Allan A. Ryan, junior, which she affects most of the day: the white classicism of one of her evening gowns. The Nordic beauty of Princess von Bismarck so right against the background: fragile, blond, in a white satin evening dress with pleated skirt, reminding me of the Ballet Russe or of Serge Lifar. The white dress, white skin, black fantasy of hair, and the pink parasol of Mrs. Robert H. McAdoo against green. The smoked crystals set with topaz worn by the Duchess of Sutherland, and the long diamond necklace of Lady Abingdon.

There are many new houses in Palm Beach. Some now have overhanging Monterey balconies, some the filigree ironwork of Charleston, some the white roofs of Bermuda. The trend in architecture is away from Spanish toward Colonial, Georgian, Bahaman, and, of course, entirely modern houses. The modern white house of the Grover Loenings, done by Maurice Fatio, has blue doors and windows.

I can not tell much about Miami. I remember only the little things. The stretch of warm green at the track, the Royal Palms, and the clear lake in the centre, with a flock of flamingos, pink in the sun, swans floating white, the high polish of the horses' hides, the flash of the jockeys' satins, the people looking like a bed of flowers. It's good as a whole, awful individually.

I am not sure but that I like Hialeah better than Belmont. It's usually crowded, and the crowd is highly Miami. There are cocktails after the races, of course, at the Town Casino, a huge place like something out of a Fred Astaire picture, or perhaps at Mother Kelly's Bar—riffraff, but amusing. Dinner perhaps at Reid's, the famous fish place where pompano is thrown from the boat into the frying-pan.

Miami and Palm Beach are only seventy-five miles apart; Sutton Place and Broadway much less than that.

FRENCH FABRICS

(Continued from page 133) on the bias. So far, he has only experimented in plaids and checks. He hopes by next year that the dyers will be able to find some way of handling the bias dyeing successfully, which will make more variety of design and colour possible.

THE WOOLS OF RODIER

Rodier has a remarkable series of hand-spun tweeds grouped under the family name of "Manifyl." They are a complete departure from the speckled type of tweed. In fact, their tweedy surface comes from irregularity in the thickness of the threads and in the repetition of the colour. You may have three rows of blue, for instance, one of yellow, and one of green. But the same order will not be repeated twice.

Not only does Rodier use his hand-spun threads in solid tweeds, but he makes designs of them on solid backgrounds: one is called "Lunyl Manifyl," and has blue, red, and grey moons with no two alike in the disposition of colour, and their background a beige transparent cashmere. Rodier even uses coarse hand-spun threads in a loose mesh tricot called "Djersamaillic."

There is a strong bas-relief feeling in all plain coloured woollens, sometimes given by raised stripes woven through, and sometimes by fantastic introductions, such as coq feathers (shown on page 85), cork circles, and swan's-down powder-puffs, woven into light-weight fabrics (these are all Rodier's brain-children).

As to plain fabrics, Rodier combines mohair and angora, which make an excellent soft fabric that will hold its shape.

Meyer's series of pastel tweeds are very beautiful. When you take them to the light, you see that there are enough lines of the same tone really to give that tone a chance to show itself. A light grey background, for instance, has coral, beige, slate-blue, and green threads woven through it. There are dark tweeds in this same series in which the contrasting threads come out clearly: salmon against fir-green, coral against chocolate-brown. It is also important that these tweeds are light and have a definite spring feeling.

GREY FOR THE SPRING

Meyer is more conservative than some of the other wool houses in the use of bas-relief. He uses a raised weave to form all-over designs that look as though they were sewed on the surface. Lightning flashes, for instance, are used, or the letter S, in repeated design. He also runs rough mohair knots through light-weight cashmere. Meyer also has a series of plain soft fabrics with a fine basket-weave base that are dyed the most subtle and satisfying tones of pastel you can imagine. All the shades seem to have just a drop of grey in them. In fact, the series of greys alone are enough to win acclaim for Meyer. There are violet-greys, blue-greys, green-greys, and pink-greys, all of which have a very new look about them. And his browns are divine—rich milk-chocolate shades up to café-au-lait tones. All of them seem to have cream mixed with them. There is also a new yellow that is like lemon-rind mixed with cream until it becomes a very pale and very lovely colour.

SPRING TRIOLET



Jean King uses stitched flanges in the crown of her grey felt hat (right) and plunges the brim far down over the eyes. Rust grosgrain ribbon is used for the band. With this, an oatmeal coloured knitted vest, buttoned over a yellow zephyr pull-over (from Altman)



Left: The sort of frivolous hat you'll want one of these singing spring days to make you look fragile and lovely. Nothing more than a scrap of felt with sides rolled up; a rose ostrich plume careening back, and a fly-away veil tied round. Sally Victor made this model



NELSON

Right: It's faintly Dresden shepherdess, this wisp of violet-blue straw that bursts into bloom high up on your head. The flowers are pink and red, and packed together as tightly as a nosegay. Giddy, but enormously flattering and beau-catching. From Sally Victor



ARIEL—Be busy and comfortable in this Bradley sports dress of soft, light and trim cashmere. Cool, collarless neck. Convenient pockets within pockets. Kick-pleat in back. Your choice of five outdoor colors.

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—you'd jump to protect yourself from its ravages! Yet the insidious corroding acid of perspiration can destroy the under-arm fabric of your dresses as surely, as completely, as the scarifying claws of a tiger's paw!

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KNITTED FOR YOU

The blessed, indispensable, knitted one-piece dress, right. This is Sacony's version in beige chiffon cashmere, with a new stand-up collar and a host of buttons marching down the front to the hem-line. From Altman. Dobbs has the chamois coloured felt hat, banded with navy-blue and red grosgrain





Thumping big ribs and a boat-neck on the blouse, a plain knitted skirt — these make Lampl's knitted two-piece dress of maize bouclé (left). You'll find it at Lord and Taylor. The hat is a brown mushroom felt, bound round the brim and crown with grosgrain ribbon to match; Dobbs



Clean-cut as a two-hundred-yard drive is this tailored knitted golf dress, right. Shepherd makes it, of powder-blue cashmere that protects you, miraculously, from a too hot sun or sudden chill winds: Bloomingdale. The up-in-back, down-in-front hat is made of navy-blue felt. Stetson has this

NELSON

THE PARIS COLLECTIONS

(Continued from page 60) skirt from Alix will swirl around your legs, will make you feel gay the moment you see it. In layers of black and white mousseline, like the one on page 64, you'll float and whirl. Less formal, but with plenty of drama and plenty of flare for pirouettes will be a Schiaparelli frock with a shorter skirt and a covered shoulder. Tulle, just escaping the floor, fitted over the hips and then released into fulness below—seen at Mainbocher and Lelong—, has a light grace. The princesse line, bound in at the waist and falling into straight fulness, is a perfect dancing solution from Piguet.

"I want a fine dressmaker dress for my most formal gown." Pleats are so beautifully handled in these collections that you feel that you've never seen them before. Flat pleating or sunburst pleatings flow through the collections. Appliqués from Chanel make lovely details, and Lelong's loose shirring at the waist to give a princesse line is rivalled by Patou's minute shirring inserts on bodice and skirt. Or choose an intricately cut gown that is made for regal entrances, like the Mainbocher on page 65.

"I'm a black-and-white person through the winter. Shall I change with spring?" As you please, of course, but stay with your black and white, and you are the top of the mode. Black daytime clothes are as fresh as the proverbial crocus when they are splashed with brilliant accessories. What colour for accessories? What colour becomes you most? There are no rules, only that there must be a dash of clear colour about your person. Next to black and white for evening, mauve and violet and purple are dear to the hearts of the *couture*. Grey, lots of it, and the perennial navy-blue and ink-blue rival a mauvish tint, if you insist on any colour at all in your daytime wardrobe.

• Lest your hunger for news of the Paris collections be still unsatisfied, we append, from here on, house-to-house reports of the shows.

ALIX: What whipped up tremendous enthusiasm at her show were her startling gipsy-skirted evening dresses and fabulous evening coats. Wherever she got the ideas for the evening coats is beyond conjecture. One looks like a pearl-diver's paradise. A coat composed entirely of pearly strands, worked in shell pattern and studded with large baroque pearls (false, of course). Another is a long network of blue Indian beads—you can't see any fabric at all. A third is of grey-and-red stiff silk, pin-pleated over every inch of its area. We showed you on page 64 the unforgettable gipsy-skirted dress of layers of white and black mousseline with a rainbow hem.

For day, Alix's current phobia is the basque jacket. Basque jackets with flippant peplums and waists so snug you can (Continued on page 138)



DAHL-WOLFE



BETWEEN NEW YORK AND CALIFORNIA (OR MEXICO CITY)—a new Grace "Santa" sails every two weeks—all outside rooms with private baths; outdoor, built-in tiled swimming pools; dining rooms with roll-back domes which open to the sky; Dorothy Gray Beauty Salons; pre-release talkies and gymnasiums. **OR BETWEEN NEW YORK AND SOUTH AMERICA**—39-Day all-expense cruises to Valparaiso, Chile, and return—10,500 miles! 17 Caribbean and South American Cities!—Or to the interior of Peru, Cuzco, Lake Titicaca, from $500. 32-Day all-expense cruises to Lima, Peru, from $350. Consult your travel agent or GRACE Line, New York; Chicago, San Francisco, Los Angeles.

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When is a Suit not a Suit? When it is PECK & PECK'S leader! Here is the one-piece peplum dress that does the slim trick under your winter coat. To add cheers to chic, - it is created in Bloomsburg's "ANCONA" the new Romaine weave - woven of SERACETA and Crown Rayon. Crown Tested, - it is officially promised to dry clean and wear, long as your heart desires! In Royal with Yellow scarf; Pirate Green with Navy; Grey with Dubonnet Jack Rose with Grey. Sizes 12-20. Priced $25.

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FIFTH AVENUE - NEW YORK

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"A FABRIC CREATED OF CROWN RAYON ...
IT'S TESTED!"



THE PARIS COLLECTIONS

(Continued from page 137) scarcely draw breath. Half the time, they're made of organza or mousseline. Loose circular jackets, yanked up in back, and exceedingly full circular capes are two other likes. Her dresses are either bell skirted or draped in front; generally of black or beige rayon or cashmere jersey. Let others prefer wide belts, Alix says shoestring belts.

You can always trust Alix to do startling beach clothes. This year, she throws over your head disks of sheer toile like pineapple cloth, that resemble sou'westers or Egyptian headdresses. Her beach skirts or bloomers are colossally full and hemmed in harem fashion. White is the predominant colour—accented with cobalt, orange, green, black, raspberry.

CHANEL: You'll come upon any number of the typical Chanel suits that the world loves in the spring collection of this house, but you'll see a new type, too: a boxy jacket, loose but not flaring, that stops at a high hip point. The skirts are straight and short, and the blouses roll softly under the chin. Coats fall into three categories: redingote coats, fitted with nice coachman's seams down the back; loose coats; and Empire silhouette coats with beautifully shaped yokes. And wool coats worn over printed dresses, with the print reappearing in inserts, sleeves, and pocket lining.

"Margot" has influenced slightly Chanel's day dresses, particularly the sleeves. A wealth of beautiful detail distinguishes every dress: cleverly shaped yokes, vests, seaming, belts, and buttons. Black-and-white, beige-and-white, and grey are her favourite day colours. Wool crêpes, jerseys, and printed silks with dot, daisy, sailboat, or figure-eight designs, her favourite fabrics.

Chanel's evening skirts are noticeably shorter. Her more formal dresses have fluffy shoulders, spiral skirts, tight hips, and fulness below the knees. Some are of net, Cellophane-embroidered fabrics, printed chiffons in sweet-pea and carnation colours, or of peasant-flowered challis, self-fringed.

CREED: Aside from his superbly tailored British suits, Creed shows a new silhouette that is very loose. One finger-tip jacket, for instance, is nearly as full as a college graduate's gown. It's of black wool, with a stiff yoke supporting a full shirred back and sleeves, and is worn over a black dress with a high green-and-white striped collar. Speaking of stripes, two new striped wools in this house are something to be proud of. One is a rainbow-striped cashmere; the other, a six-inch wide shaded stripe in beige-and-brown. One of his best day suits is made of the latter—a fitted, belted jacket buttoned on the left side above the belt, and on the right side below.

The blouses here are excellent. Brilliant crêpe (Continued on page 139)



REMIE LOHSE

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Extra cash is always handy . . . particularly for vacations. So why not do something about it now? Vogue will show you how to start a little spare-time business of your own for very pleasant profits. Then, when summer comes, you can take off for a joyous, care-free splurge. If you would like to know more about Vogue's plan, just write us a letter.

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SUITED FOR BUSINESS • FOUNDATION BY GOSSARD

This is Miss Adams.* We promised we wouldn't reveal her age because it's more than she looks. She is "right-hand woman" to the head of a leading mercantile house . . . and she must look the part.

It's not evident in the picture, but Miss Adams has a definitely heavy, sagging bust. She is well aware of this and knows that without proper support it makes her look her actual age.

So she wears a Gossard foundation with built-up shoulders . . . because she finds this the only foundation which really supports her bust youthfully, and at the same time is comfortable and appropriate for her otherwise excellent figure. (Priced from $3.50 to $10.00.)

*Not her real name

(Continued from page 138) ones that wrap high around the neck. Enchanting blouses with scarfs. White piqué ones that rise high and turn over under the chin.

LANVIN: Since Lanvin made some of the miraculous costumes for "Margot," it was to be expected that she would have the feel of sixteenth-century ruffs and shoulders and bodices in her collection. She does, but, like all Paris, doesn't limit herself to one theme. Her tunics are the subject of huzzas. With bold contrast, she puts pearl-grey ones over black, or plaided taffeta ones over wool skirts. She, too, likes loose jackets, varied by double-breasted and entirely collarless reefers, with wide lapels.

Dresses are made interesting by new neck-lines: organdie ruffs, cowls, guimpes, white grosgrain calla-lilies under the chin, Eton collars with string ties. Lanvin does not disappoint us with her always original trimmings, proposing gold and silver kid and patent leather in tooled designs on shoulders, necks, sleeves, and coat linings. Loose mandarin coats of dull, lacquered, quilted satin bring you smartly back to the Oriental feeling, after dresses with sleeves bearing padded rolls, puffs, and tucks of the sixteenth century. Many of the hats carry through the Chinese influence.

Lanvin drapes with a master hand for evening, using print or plain fabric for gowns that are pulled to one side and end on the hip in a chou of grosgrain, lifting the hem-line on one side. Pleated chiffons with ruff neck-lines or boa-ruffs carry on the "Margot" ideas for dancing gowns. Magnificent evening capes, of black, silver, or gold, are slit up the back.

LELONG: The fitted jacket suit is one of Lelong's particular pride and joys. He makes the coats long. Nips them into your ribs and tops them with natural shoulders. Sleeves are either straight or full, looped cape sleeves that come to just below the elbows. In amusing contradiction, there are knuckle-length swagger-coat suits. Other Lelong favourites are dark tailored woollen dresses that flash white or print at the neck. One low-waisted print tunic has a full, shirred knee-length skirt that kicks out over a simple black dress. Chopped-short jackets, straight and sleeveless, are worn over dark dresses. White tailored jackets, also, over black crêpe dresses. Skirts have fulness in back—box pleats often see to that. Coats are belted in front and loose in back. Capes swing gallantly to the hips—no longer.

Lelong sets great store by trimming—intricate, but not in the least fussy. Seams are sometimes piped, sometimes trimmed with openwork. There's shirring, of course; as well as small tassels and fringed shoulders. Minute white collars and ruffs by the score.

For evening, Lelong pits two colours of crêpe against each other: fir-green and brick, white and copper. Skirts are pleated, tight to the hips and then full, draped with long shoulder-to-hem loops, or slim as a match-stick. Lelong also shows dinner-tailleurs—black with white blouses—, and a navy-blue dinner-suit with a bolero ruched with purple tulle. (Continued on page 140)

LEARN TO BE *Charming*



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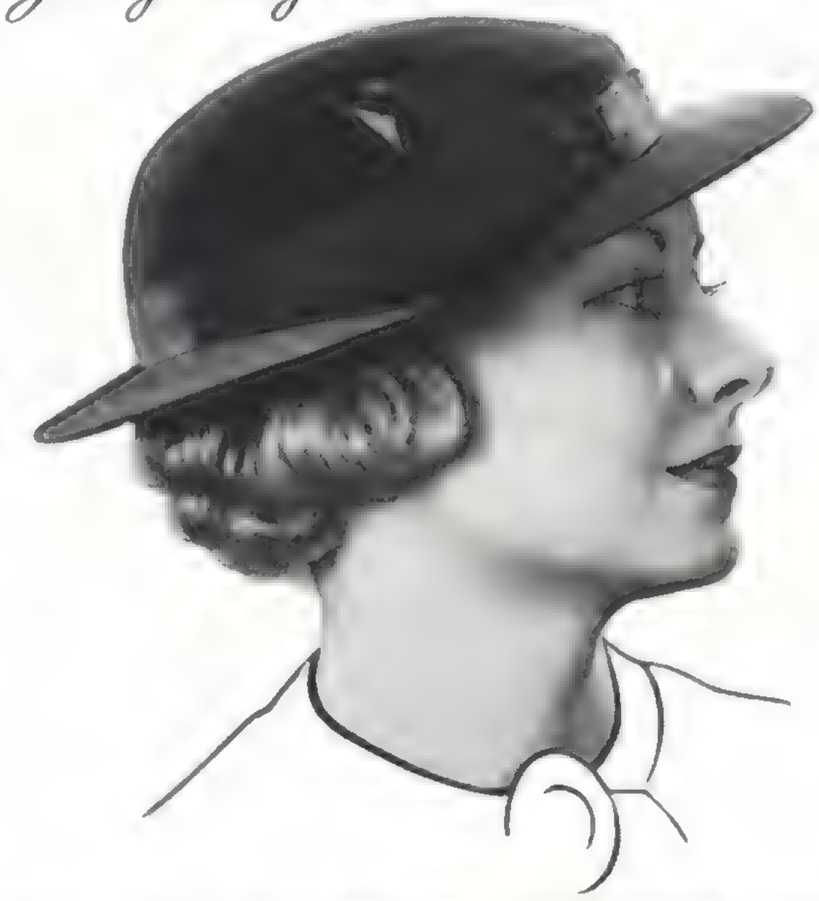
CHALFONTE *Fashion Makers*



Wendy

Two felt hats in the spirited mood of 1936—Wendy, full of action from its swirled crown to its curled and dipping brim—and Jolly Roger, a sailor as pert and exhilarating as a spanking breeze off the sea. Chalfontes, the only scientifically graded headsize hats as low as $5.00 and $6.50.

Jolly Roger

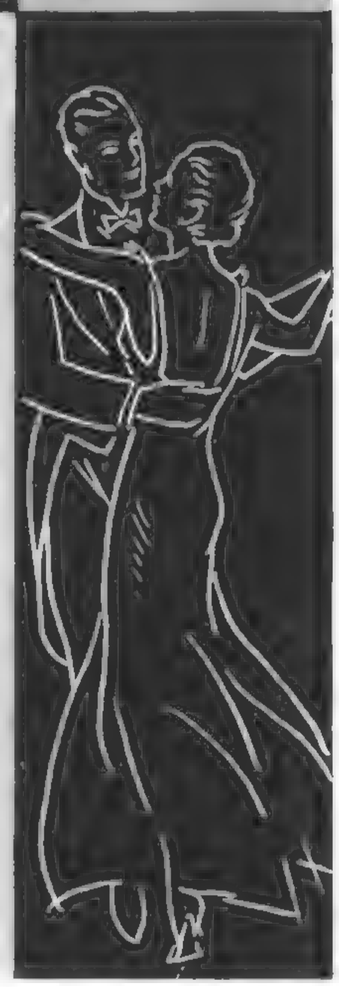


CHALFONTES ARE EXCLUSIVE WITH STERN BROTHERS, N. Y., AND WITH A LEADING STORE IN EVERY CITY

Chalfonte MADE BY A MANS HATTER

"I use Revlon nail polish"





AT every social function some one woman is described as the "Best Dressed." She gives infinite attention to details.

Ask the "Best Dressed" woman at your next smart party for the name of her favorite nail polish. It is not mere chance that she will probably reply, "I use Revlon".

And so it's only natural that the season's most popular shades, "Sun Rose" and "Chestnut", were originated and sponsored by Revlon.

Try Revlon! See for yourself how this aristocrat among nail polishes will distinguish your *hands.*

REVLON NAIL ENAMEL CORPORATION
15 WEST 44TH STREET NEW YORK, N. Y.

THE PARIS COLLECTIONS

(Continued from page 139) LOUISE-BOULANGER: The full, feminine silhouette predominates this collection. There are lots of complicated sleeves and shoulders and skirts. Day skirts are long—very long—with many of them wrap-around. Evening skirts trail. Afternoon and dinner-skirts are above the ankle. But all have fulness in the back—even cartridge pleats to give the effect. Blouses all extend below the waist. Some of them have stiff peplums to give a long waistline. Many of them have cartridge pleats in the sleeves to give fulness. For trimming on daytime clothes, saw-tooth edging and more saw-tooth edging. Incredibly fine pleating is also used—so fine that it looks like part of the fabric.

Fabrics are a joy in this house. White pin-pleated Cellophane; straw for coats and belts; organdies with woven designs; flowered nets; printed ciré; mousseline; seersucker; Coudurier's superb flower and dancing harlequin prints; paper taffeta; and pin-pleated jersey. These in the very pungent, subtle colours that Louiseboulanger uses, and her inspired ideas give the collection a definite flavour of elegance.

MAINBOCHER: Mainbocher produced a collection not only distinguished, but crowded with new ideas. One remembers vividly his skirts with circular fulness. Sometimes they are wool frocks, the flare accentuated by petticoats of striped taffeta, all like a very sophisticated *dirndl* in spirit. Sometimes the wide skirts are part of suits with flaring or straight jackets, either brief or the new knuckle length. There are fitted jackets, too, with peplums, a few tailored tunic suits, and a variety of skirt treatments, especially pleats, set in back or front. Sleeves at Mainbocher's are often full to below the elbow, and then taken into a tight cuff. Shoulders are emphasized, whether peaked or wide stand-up shoulders achieved by tucks. Beautiful fitted coats are given a seam at the waistline to mould the figure the better. Much comment was roused by a series of coat-dresses—but coat-dresses worn backwards! All of them button smartly down the back, even the double-breasted ones, complete with lapels!

Shirring, pleating, and discreet lingerie touches distinguish his softer crêpe dresses. Prints are gaily flowered, and often trimmed with cut-out appliqués of the print flowers themselves. Piqué coats are fresh over print frocks with white in them.

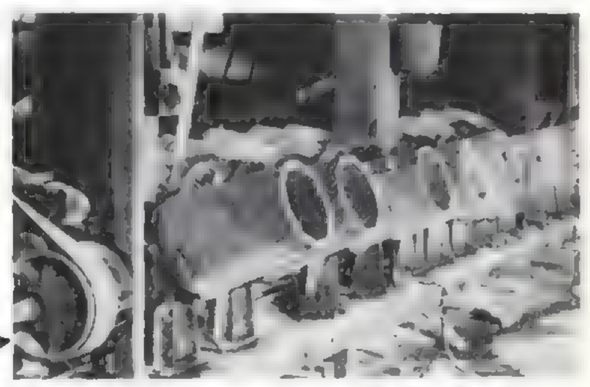
The evening silhouettes are numerous, but divide themselves roughly into: straight Chinese lines, drapery in swags or towards the back, or tunic gowns. For a fresh example of the Chinese, a black spiral gown is outlined in braid and worn over a pin-pleated slip.

MOLYNEUX: The temptation to apply the word "wearable" to the Molyneux collection (Continued on page 141)



POLISHED

ONE HOUR IN PUMICE →



3½ HOURS IN SAWDUST →



A A A

these elements make the smooth-running

KWIK

REG. U. S. PAT. OFF.

SLIDE FASTENER

with not a point, corner, or sharp edge to rasp the hands or snag the sheerest fabric.



SHOE HARDWARE DIVISION
United States Rubber Products, Inc.
Waterbury, Connecticut

United States Rubber Company

(Continued from page 140) persists, but it seems far too dull to describe this beautiful showing. In general, the Molyneux lines are conservative, with day skirts moderately short, waist-lines often lower and often swathed in sashes falling to the hem. Some beltless models curve lower in back, slightly upwards in front at the waist. Shoulder-lines are full, but unobtrusive. Jackets over dresses or blouses and skirts are hip-length boleros, or are straight and finger-tip length. A discreet usage of the Chinese spirit is shown in the prints—the straight tunics, high necks buttoning across to underarm, and boxy jackets.

The mourning colours predominate. Black, white, grey, mauve. But the all-important black is accented by bright gloves, sashes, bags, and gloves. Pleats are used lavishly, and entirely pleated pieces of fabric are used like plain, for inserts, for an entire dress, for a whole jacket. Prints, and charming ones (including the pattern made of the letters of Molyneux), are used in frocks topped by slightly fitted full-length wool coats. The hats are gay, very floral. Or amusing white piqué saucer hats.

For the evening, slender slips with floating scarfs. Skirts with the fulness shoved to the back; with the exception of bell skirts on delectable tulle dresses. Shorter skirts on ankle-length dinner-dresses were tremendously chic, especially in black with one-button jackets of flowered cloqué, bearing enormous sleeves.

PATOU: Shirring and a heavenly new colour—"Catleya" (a pink-tinged mauve)—are particular stars of this collection. The shirring is finer than you can imagine. It is used like fabric, literally thousands of stitches being pressed into the fabric and then broken to give a clinging elasticity. This pink-orchid shines at night, either alone or in combination with a yellowish sherbet-green. Slate-blue is another favourite of this house, and, for general daytime wear, the perennially fresh navy-blue.

Patou's lines are straight and conservative. The newness comes mostly in the materials and in hand-work, pleating, and decorative seams. For day, there are boleros, little capes, hip-length loose jackets with short sleeves, and three-quarters length coats. Many of Patou's dresses are of wool—so supple you'd swear it was silk.

For evening are a series of gowns that trail pleated panels, or are hung with cape-like drapery. Organza and crinkled crêpe and printed mousseline are also prominent, as well as luminous paillette embroideries.

ROBERT PIGUET admits to great admiration for "Margot," and he has handled the inspiration very effectively in his collection. Great splashes of white turn simple black dresses or capes into costumes. His black wool cape with high revers of white piqué, shown on page 60, is a stunning example. High, high necks derive from "Margot," and his high-sleeve tops stem from the same source. Some of them are so high they resemble banjos, and a few sleeves are half in one colour, half in another. Zippers are used everywhere (Continued on page 142)





PHOTO BY REMIE LOHSE

THE Ginger



Fashion's loveliest version of the wide T-strap dress sandal $8.75 to $10.50 and up

Slightly higher west of the Rockies

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• Since fashion propped up your heels, your feet have been on toboggans . . . *unless* you have discovered Tru-Poise shoes. Their cradle heel seat holds your foot in place, keeps it from crowding down against vamp and toes. Your entire posture reflects the result . . . you have *true* poise. In style they're tops; in price, most pleasantly low.

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A FEW OF THE SHOPS WHERE

CREPE INTRIGUE

(SEE PAGE 25)

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FROCK ILLUSTRATED IS VOGUE PATTERN No. 7295

THE LUXURY YARN DUPONT RAYON ACELE OF FASHION

THE PARIS COLLECTIONS

(Continued from page 141) for practical purposes.

Piguet's dinner-skirts are slightly above the ankle, and his evening skirts dip up in front. His most dramatic dinner-suit was shown in the March 1 issue: a black wool dress sheltered by a ciré satin cape with huge, high, shirred sleeves. The amusing touch is that the cape goes into a man's coat-tails in back. With it, the mannequin wore Louise Bourbon's high silk hat. Another black crêpe dinner-suit has a slim dress with godets flaring at the hem and a jacket that looks like a cape with the same godets flaring in back.

The more formal evening dresses have fulness at the hem or in the front of the skirt. Several skirts are smocked over the stomach; one has big triangles of smocking just below the knees, and many of the bodices are twisted over the chest. Long, floating chiffon coats or capes fall over printed or plain dresses. All the capes have high, shirred shoulders. One bright blue wool challis evening dress is scattered with red peasant flowers and effectively banded with red and blue Cellophane.

MARCEL ROCHAS put on a good show full of entertainment. He amused his audiences with all sorts of fantastic details: circus-ring buckles, swastika, swan, candelabra, and mermaid buttons, and ten-cent ring ornaments. Underneath all his fooling, the clothes in his collection are excellent.

For day, he glorifies the loose swing-back jacket. He shows it in hip-length, knuckle-length, and full length. Many have yokes, inverted pleats in back or under the arms, or bias fulness. All have beautiful details: scallops, welt seams, or applications. The contrast of light or white jackets against dark skirts stands out as especially important. And always, he shows pleated mousseline blouses.

For evening, Rochas has no well-defined line. He changes to suit the fabric. One outfit has a shirred grey mousseline jacket, banded with green taffeta, worn over a plain black dress. Another shows the Mary Stuart influence: a white piqué dress with cut-out work on the bolero and skirt, showing the black lining.

Evening skirts are up in front, and not a train is to be found at this house. Day skirts are short. Pleating is used constantly. Scallops and saw-tooth edges are used lavishly on hems, collars, belts, and yokes. There's great interest in pockets. Strings of pearls are twisted on patent-leather belts, garlands of flowers outline vests and pockets, and rows of tiny flowers are used for cuffs.

MAGGY ROUFF: Tunics hold the spotlight at this house. Tunics for day, of solid colours or of dull-toned plaid taffetas built on the bias. Evening tunics of vivid Gauguin prints. All have circular (Continued on page 143)

THERE'S A DANIEL GREEN FOR EVERY KIND OF *At Home* WEAR

There are Daniel Green slippers for being formally "at home" and on your best behavior. There are others for being as informal as you please. There are Daniel Green's for dining in or dancing out, as well as outdoor styles for summer play-time. All of them are high style and top quality . . . and economical in the way they wear. Prices from $2.50 to $10.50.
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LEISURE *Footwear* FORMAL

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LOOK FOR THE NAME ON THE SOLE

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Found Exclusively IN HICKORY SANITARY BELTS

Adjusts in an instant — is permanently secure—you'll appreciate its marvelous convenience. Tiny, lightweight, no bulk, unobtrusive.

The easy stretch Lastex webbing, too, is a revelation in comfort. Ask for "Marvelox" at your favorite notions counter. Lastex styles 50c. Others 25c.

A. STEIN & COMPANY
CHICAGO · NEW YORK



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Your finger-tips can be constantly beautiful with

V-3-15 La Cross CREME NAIL POLISH

looks better and stays on longer

Mrs. G. L. A., of Washington, D. C., writes: "Very flattering to any one's hand. Stays on perfectly. Best polish I have ever used."

50c A BOTTLE

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Natural, Rose, Coral, Sun Tan, Cardinal, Garnet, Rust, Colorless. For trial size, send this advertisement and a 3c stamp to La Cross, Newark, N. J.

AT DRUG & DEPARTMENT STORES

(Continued from page 142) skirts with fulness spang in front. Most have tight bodices that are belted and climb high up to the base of the throat, with sleeves that are shirred and tight at the elbow. Under these tunics—the straightest of skirts.

All is not tunics, however. Maggy Rouff varies her day silhouette with full circular skirts or straight wrap-around skirts with the hem curving up at the side. Over mixed tweed or plain skirts, or simple wool dresses with interesting sleeves and necks, Maggy Rouff buttons on short, fitted peplum jackets that curve up in front. Other of her jackets are circular and swinging, with necks that are crowded with sun-dial tucks or cartridge pleats. Neck-lines, nine times out of ten, are high.

Maggy Rouff deliberately omits collars on both coats and suits. Her coats, which are full length and either straight and loose or with redingote seams at fitted waists, have great sleeve interest. And a goodly percentage of the sleeves are elbow-length or three-quarters length, complemented by long black or pale yellow, pinky grey, or red gloves.

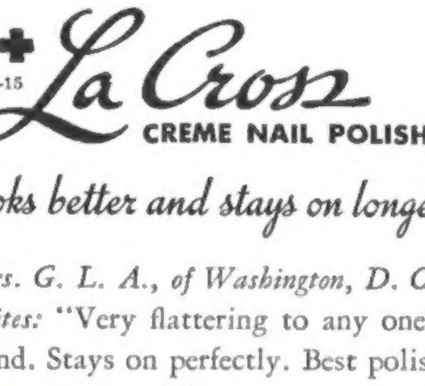
The fun for day in this house: gold bracelets with hanging coins or fetishes. Rhinestone comets blazing their fiery way as clips on everything. Large flower or agate heart brooches. Gloves with watches in the cuffs. Heavy wool-embroidered bands around skirts and jackets. Pinking and rick-rack trimming.

Tunics for evening, of course, with flippant ballet skirts swooping full and wide over the slip beneath. This house also turns its hands to sheath dresses with discreet shirring to give front fulness. Some of the sheaths are decidedly Egyptian in feeling, with beads tracing flowers from hip-line to hem-line. More to remember are the high necks and long sleeves for evening, with recklessly low décolletages in back.

Brilliant prints splash through the evening collection. White, printed with porcelain circles and marvellous pastels, slightly hazy and grey. Mauve and cyclamen in profusion—and white, white, white.

SCHIAPARELLI'S imagination never seems to run dry. Again, in her recent collection, she astonishes you with beautiful new lines, lively details, and humorous accessories. Higher waistlines are her present bent. She accomplishes them by a special device—by deep yokes that carry the eye upward. You see them on her coats, suit jackets, and evening dresses. The suit jackets are something every one will want. Slightly flared tunic jackets, yoked and buttoned high on the chest, fitted through the midriff, and flared over the hips. She also makes suits with short basque jackets or jackets like waistcoats, the back shorter than the front. Day dresses are straight or bell-shaped, with ornamental seams and tucks and wide belts that curve down toward the hip.

To put a little fun into day clothes, she puts on your hands bright red flannel gloves with metal wrist chains. Tassels on lapels and pockets. Bowler hats with (Continued on page 144)



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Here is the shoe for kicking over Winter's traces . . . for striding merrily into Spring. You'll always be nimble, always be quick in the PICCADILLY. For every pair of Foot Delights conceals the famous Foot Delight cushion "magic" secret of *lively feet that never tire.*

BANCROFT WALKER CO.
Waltham, Mass.

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Here is a perfume sparkling and light
Yet rich with smoky fragrances and spice,
A breath of cuir de Russe and deep cold nights,
Gay as the silver bells of the troika
Delicate as flowers of the East,
Sweet and imperious.



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TRIAL SIZE $2.50 WITH ATOMIZER, AT THE BETTER PERFUME COUNTERS

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Its smartness is paralleled by that superb craftsmanship that is an inseparable part of the creations of this famous English glovemaker . . . tailoring that has won the approval of the smartest women of two continents. Be sure to see these unusually fine importations . . . now showing at better shops throughout the country.

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Makers of Fine Silver for Half a Century
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THE PARIS COLLECTIONS

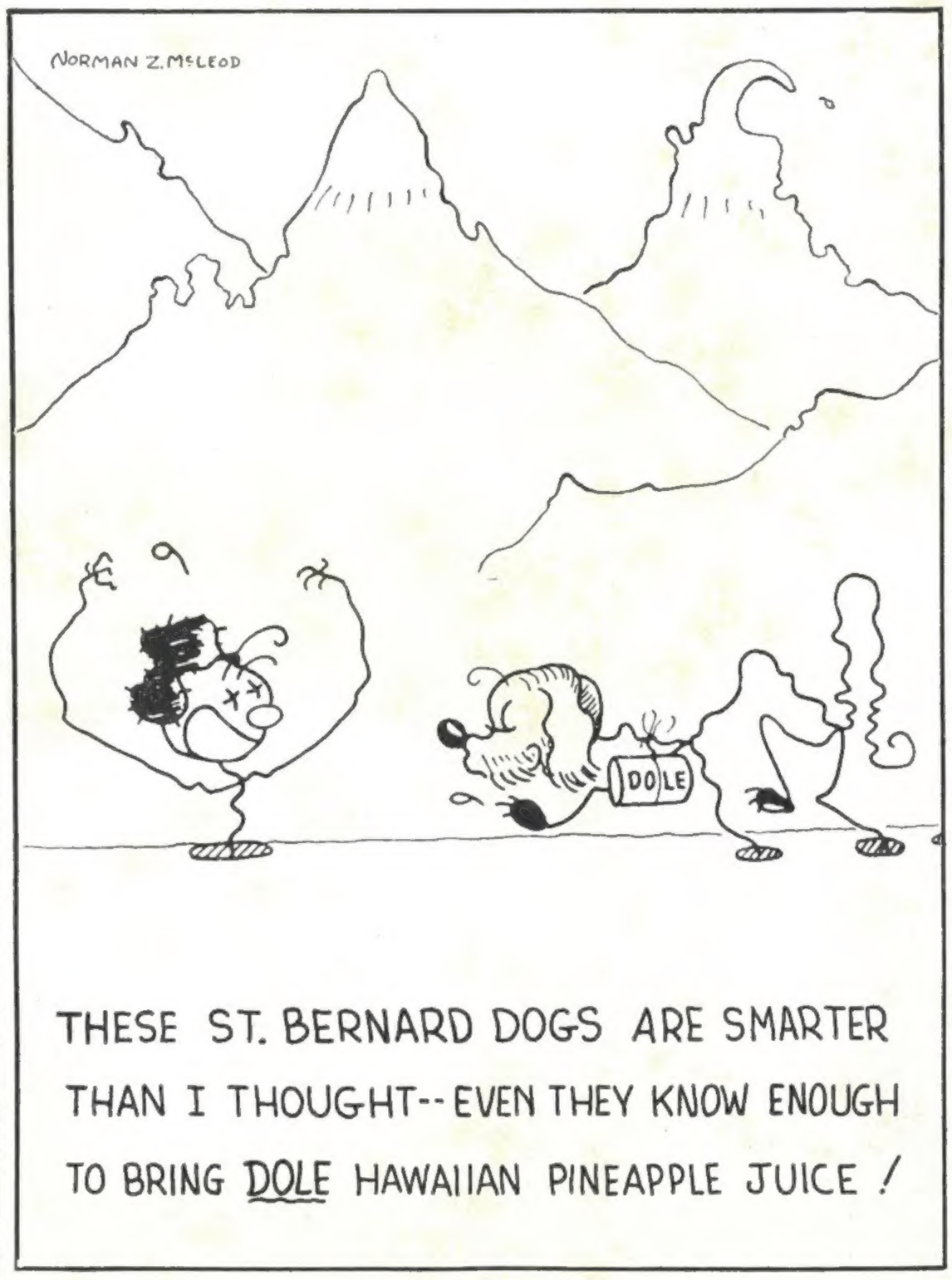
(Continued from page 143) motoring veils on your head. Valentine frills of stiff lawn under the brim of a hat or around your neck. Flowers at hilarious angles on hats. Parachute bags (she's been to Russia lately, you know) dangling from your wrist. Buttons like cinnamon buns, or flower bouquets on your coat. On your feet, black fabric ankle boots from Bunting.

For evening, she is delightful inconsistency. Her dresses are vaguely Egyptian: narrow sheaths stencilled or painted like an Etruscan vase. And, over these sheaths, she puts long Directoire coats of heavy turquoise, lemon, cyclamen satin with very high waists. Often ruching edges the neck or yoke. On evening heads, she puts huge butterflies, combs, or flowers. In your hands, old-fashioned bouquets, parasols, old-fashioned gold mesh-bags, or painted Cellophane bags. Her evening gloves are of net.

VIONNET: Always queen of dramatic, subtle cut, Vionnet gives the world this year a new shoulder—a crisp folded one not unlike a Filipino woman's. You see it with elbow-length sleeves on coats, suits, and dresses. Coats are long and loose, jackets usually knuckle length and standing away from the body. Vionnet also makes her spring capes in this new knuckle length. Dresses are draped high at the neck or have unobtrusive collars. Some have belts or sashes, some have none. When the belts do appear, they are of gold or coloured leather. Black, blue, and purple are the reigning colours for day.

Vionnet's evening clothes give you complete liberty of choice. There's no regimentation in her beautiful array. There are silhouettes to please any whim. There are draped dresses baring one shoulder and baring one ankle in a Turkish manner. There are floating chiffons, the most enchanting in two colours: a layer of blue chiffon over pink; black over flesh. There are enormously full-skirted dresses, corded at the hem. And there are strict dinner-suits by the score: beautiful white dinner-suits with black satin blouses, or vice versa. White is Vionnet's love for evening, though pastels are also sprinkled through the collection: green, yellow, turquoise, and a deep periwinkle.

WORTH presented his collection in his new salons on the faubourg Saint-Honoré, and made the Opening a gala night, with a reception and dance. Tunics and redingotes show a definite leaning toward the Directoire in this house. A few of his suits have collarless jackets so that the lingerie collar of the blouse or dress shows. For evening, Worth likes draped scarfs over shoulders, slim dresses with slits or pleated flounces to make dancing easier. One of his smartest evening wraps is a cape of reversible velvet, with enormous fulness inserted in the back.





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